DOCUMENT RESUME

ED 120 796 CS 202 655

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TITLE A Study of Kindergarten Activities for Language Development. Revised.
PUB DATE 74
NOTE 126p.; Printed by B and E Research Associates, 4843 Mission St., San Francisco, California 94112

EDRS PRICE MF-$0.83 HC-$7.35 Plus Postage
DESCRIPTORS Classroom Research; Kindergarten Children; *Language Development; *Language Enrichment; *Language Research; Language Skills; Primary Education; *School Activities; *Speaking Activities

ABSTRACT

The purpose of this study was to evaluate the nature and frequency of speech in two classrooms of New York City kindergartners. Specifically, study of the 52 ethnically and socioeconomically varied youngsters attempted to discover whether: (1) more language was used in some activities than in others, (2) more mature speech was used in some activities than in others, and (3) some feature, event, or persons within the activity influenced the amount and maturity of speech. Observational recordings and discussions with teachers were employed to assess the subjects' speech in various activities. It was concluded that the amount and maturity of language did in fact vary from activity to activity and among episodes within activities. The greatest potential for language occurred during discussion and housekeeping. Activities holding the least potential included blocks, dance, and woodworking. The potential of one or two children with an adult, story hour, and table activities fell between these two extremes. Factors suggested as influencing language were adult participation, theme of play, noise level, physical arrangement of space, and so on. Suggestions for maximizing language skills in the classroom are made with consideration of these findings. (RS)

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A STUDY OF KINDERGARTEN ACTIVITIES FOR LANGUAGE DEVELOPMENT

by

Eileen Grace Cowe

CS 202 655

Printed in 1974 by

R AND E RESEARCH ASSOCIATES
4843 Mission Street, San Francisco 94112
18581 McFarland Avenue, Saratoga, California 95070

Publishers and Distributors of Ethnic Studies
Editor: Adam S. Eterovich
Publisher: Robert D. Reed

Library of Congress Card Catalog Number

74-83368

ISBN

0-88247-301-8

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ACKNOWLEDGEMENTS

This project has been completed with the steady support and help of a number of people to whom grateful acknowledgement is due.

Professor Kenneth D. Wann, my advisor, guided and encouraged me throughout my doctoral program. Professor Robert L. Allen introduced me to the field of linguistics and graciously served on the Faculty Committee. Professors Millie Almy and Margaret Yonemura also kindly served on my Faculty Committee.

Special thanks are due the teachers and children for their cooperation, and to Miss Karen Hletko, who acted as a recorder. My friend, Miss Virginia Heflin, gave endless encouragement and support throughout the study and she, as well as my family, has earned my most sincere gratitude.

E.G.C.

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CHAPTER I

RESEARCH AND DESIGN PROCEDURES

Purposes of the Investigation

In America kindergarten programs of instruction have been organized around various activities which can be used to provide the child with natural speaking situations. It is important that the various activities be used in such a way as to provide maximum opportunities for the use of formal speech as well as the other forms of language expression.

The program of activities commonly used in kindergarten instruction has been developed to provide experiences which will prepare the five-year-old child for first grade. The major academic task of the child during first grade is to learn to read. Facility in the use of appropriate oral language is the best preparation for the transition from the use of oral to written language. The activities commonly provided have not been studied for their contribution to oral language usage. These activities may vary in their potentialities for developing oral language. Such information will be useful in planning instructional programs for developing facility in the use of appropriate oral language for kindergarten children.

Instruction which is appropriate for kindergarten is informal in nature. Along with providing for socialization of children into the ways of school, a primary objective is to promote the usage and development of language. Since the only form of language readily usable by five-year-olds is oral and is seldom written down, it is difficult for teachers to be aware of the differing complexities of language used by the various members of the class.

The language emerging from the conduct of activities currently used in kindergarten classrooms needs to be studied in order to ascertain how much speech is being produced by the children, whether all children engaged in the activities are speaking, what kinds of language patterns are being formulated, whether some activities facilitate more and better speech than others, and in what ways the activities may be manipulated in order to produce more speech of a more mature level.

Kindergarten is the time for beginning the transition from oral to written uses of language. It is a time for securing a firm foundation for the formal instruction of reading, writing, and spelling soon to follow. Experienced teachers and educators largely agree that instruction which makes excessive use of printed materials to which the child must respond by reading or writing is inappropriate for kindergarten children. Activities in which the child can respond without the necessity of reading or writing provide the most appropriate teaching and learning situations for the five-year-old; however, these activities should be conducted in ways which stimulate the use of language. It is in the conduct of these activities that the quality of kindergarten instruction lies. A systematic investigation of the language in use in kindergarten is needed in order to assess the potentialities of the instructional activities for their development of language usage by the children involved.

The purpose of this study was to investigate the language used by kindergarten children in the classroom with their teacher during the various activities which commonly comprise the program of instruction. More specifically, the intent was to find out whether:

1. more language was used in some activities than in others;
2. more mature speech was used in some activities than in others;
3. some feature, event or person(s) within the particular episode of the activity appeared to influence the amount and maturity of speech.

In addition to the study made of the language used by all participants, special attention was given to the language used by some children whom the teachers judged to be "verbal" and "non-verbal," and an examination of their backgrounds was made to try to discover influencing factors. The ongoing instructional activities of two kindergarten classes were used for analysis rather than a program of activities which might have been conceived by the researcher, in order to be able to make an analysis of existing instruction believed to be typical and commonly used in present-day kindergartens.

Design of the Research

The activities of two kindergarten programs in operation were observed and the language used in them was recorded. Included were all of the various instructional activities occurring over a seven-month period. The linguistic content of the recordings was analyzed by application of Sector Analysis, a grammar in which the primary emphasis is upon the different kinds of positions that are to be found in English sentences, and on the different kinds of units that may occupy one or another position. Subsequently a subjective analysis was made in an effort to discern factors which influenced the language of the children.

Particular attention was given to a few children in order to relate their backgrounds and verbal ratings to the findings of linguistic analysis.

Setting of the Study

The two kindergarten programs observed were conducted in two classrooms in a New York City public elementary school. The building was several years old and had large, spacious kindergarten classrooms.

The furnishings and equipment in both classrooms were those usually found in kindergarten rooms, with nothing new or unusual. Both rooms had an area equipped with blocks, an area with housekeeping equipment, a work bench for woodworking, and tables arranged adjacent to shelves containing such materials as puzzles, toys, art materials, and books, so that table activities could be carried on easily and freely.

The regular curriculum prescribed by the New York City Board of Education was followed. The daily schedule for both groups of children included taking attendance, news, weather report, marking the calendar, work period, clean-up time, milk and cookie time, songs, rhythmic movements, and occasionally a story. The work period

or activity time, sometimes called "free play," usually lasted about an hour and fifteen minutes. The work period was the only time when all children were not involved in the same activity. During work period the children chose freely from such activities as blocks, housekeeping, woodworking, and table activities; the teachers made no attempt to encourage individual children to participate in a specific activity.

Subjects of the Study

Fifty-two children who were pupils in the two kindergarten classes were the subjects in this study. Their classes were equivalent in size and their teachers were generally equivalent in competence. Both teachers had several years of teaching, some of which was in the school of these classes. Both teachers had master's degrees and were teaching an in-service course in early childhood education for the New York City Board of Education.

The fifty-two children in this particular school came from low, middle, and upper socioeconomic class families in which the educational backgrounds of the parents varied from elementary school to advanced degrees beyond college. The children were both unilingual and bilingual and were from several different ethnic backgrounds. The children included in this study had already passed their fifth birthday at the time of entrance into school.

Methods of Gathering Data

Two methods of gathering data were employed: (1) observational recordings of classes in operation and (2) informal conversations with the teachers. A recording, as used in this study, was the conversation of the children and adults centered around and emanating from any one activity on a particular day. In each recording a running account of the speech of all participants was written down. The recordings were made by the researcher and a graduate student enrolled in a curriculum course in early childhood education at Teachers College, Columbia University.

The sampling of activities recorded was random. Selection was made from those in operation during the time the recorder was present, keeping in mind the desire to have a degree of balance among the various activities and the various kinds of groups. The kinds of groups from which recordings were made were: (1) teacher and entire class, (2) teacher and small group, (3) teacher and one child, and (4) group of children without teacher. In addition, all whole-group activities engaged in during the observer's presence were recorded. Thus, on any day there may have been a number of recordings made, depending upon the number of activities in which the class engaged.

Sixteen children were designated for special attention of their language. Each teacher was asked to name four children whom they had observed to be highly verbal and four whom they had observed to be largely non-verbal. The informal conversations with the teachers were used to gain background information on the children selected as being "verbal" and "non-verbal."

Definition of Sector Analysis

The syntactic analysis used to assess the linguistic content of the speech in this study assumes the existence of seventeen sectors. The sectors are positions for units that may occur in a given sentence. In many sentences, probably in most sentences, one or more of the sectors remain unoccupied. The sectors in a single linear sequence are as follows:

Y L P I $\tilde{X}$ S $\tilde{M}$ X M V $\tilde{C}$ $\tilde{B}$ O B C D E Z

Y - Extraneous to structure, like noun of address

L - Linker

P - Front Sector

I - Question Introducer

$\tilde{X}$ - Shifted X

S - Subject

$\tilde{M}$ - Shifted Middle Sector

X - X word (X words are: *am*, *are*, *is*, *was*, *were*, *do*, *does*, *did*, *will*, *would*, *shall*, *should*, *can*, *could*, *may*, *might*, *must*, sometimes *has*, *have*, *had* or *ought*.)

M - Middle Sector

V - Verb

$\tilde{C}$ - Shifted Complement

$\tilde{B}$ - Shifted Particle

O - Object

B - Particle

C - Complement

D - The D ("Droppable") Sector

E - The End Sector

Z - Extraneous to structure, like noun of address

It is possible for each sector to consist of one or more words known as constructions. The constructions analyzed in this study are as follows:

⌈ ⌉ Noun Cluster

[ ] Clause

⊢ ⊣ Clausid

H ? H Question with a Complex Introducer

{ } Predicatid

< > Prepositional Phrase

Each construction is analyzed in terms of its constituent units on the next lower level, and each of these constituent units should again be analyzed on a still lower level; this kind of analysis should be continued until all constructions have been carried down to the word level.

The six kinds of sentences analyzed in this study are:

Major Sentence (M)	- The "S" Subject position must be filled, a time-oriented "auxiliary" or a time-oriented verb form and the units in the Sentence must occur in normal order.
Minor Sentence (m)	- A command or request or scrambled word order form a Minor Sentence.
Elliptical Sentence (E)	- An Elliptical Sentence is a sentence from which there is missing a word or words that can be supplied from the preceding linguistic context.
Minor Elliptical (em)	- A Minor Sentence with a word or words missing.
Major Question (Q)	- A Major Question has a Shifted X preceded by a question word.
Elliptical Question (eq)	- An Elliptical Question is a question from which there is missing a word or words that can be supplied from the preceding linguistic context.[1]

Treatment of the Data

The recordings of episodes in the classrooms were classified according to nine activities in which the children participated: (1) blocks, (2) dance, (3) discussion, (4) housekeeping, (5) music, (6) one or two children with an adult, (7) story hour, (8) table activities, and (9) woodworking.

All utterances recorded for children and adults participating in all episodes were analyzed for linguistic content as measured by Sector Analyses. The linguistic data for the recordings in each of the nine activities were tabulated and comparisons were made among the activities. The quantity of language was reported by the number of utterances made by children and adults in each of the nine activities, together with the number of recordings, the children participating, and the amount of time used in each activity. The proportion of utterances made by children and that made by adults was reported in percentages for each of the nine activities.

The utterances of the children, only, were reported by number to give the quantity of the six kinds of sentences of Sector Analysis which occurred in each of the nine activities. The proportion of each of the six kinds of sentences which occurred in each of the nine activities were reported as percentages.

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[1]Robert L. Allen, "English Grammars and English Grammar" (preliminary edition, mimeographed; New York: Institute for Teachers of English, Columbia University, 1964).

The children's utterances having positions filled following Shifted X, X Word, and Verb were reported by number to give quantity and patterns of occurrence.

The children's utterances containing certain constructions were reported by number to give the quantity in each activity and by percentage to give the proportion occurring in each of the nine activities.

The number of complex utterances and complex constructions were reported by number to give the quantity in each activity and by percentage to give proportion occurring in each of the nine activities.

A comparison among the nine activities was made of the quantity of time used, and the number of utterances, major sentences and questions, complex utterances, and complex constructions. The proportion of each quantity of time and of each measure of linguistic content was given in percentage. Examination of the percentages was made to determine whether the proportionate quantity of language emanating from each activity was equal to the proportionate amount of time used in each activity.

Within each of the nine activities, the linguistic data were tabulated and comparisons were made among the various recordings of the various episodes. In similar fashions to comparisons among activities, the quantity of language for each of the recordings was reported in number, along with the number of children participating and the amount of time used in each episode. The proportion of utterances made by children and that made by adults was reported in percentages for each recording in each activity.

The utterances of the children, only, were reported by number to show the quantity and by percentage to show the proportion of each of the six kinds of sentences occurring in each of the recordings within each of the nine activities.

The children's utterances with various beginning positions and positions filled following Shifted X, X Word and Verb were reported by number to give quantity and patterns of occurrence in each recording within each of the nine activities.

In the five small-group activities the names of all children participating in each episode were tabulated in reference to each of the recordings in the activity.

In the text of the report were listed all of the complex utterances and all of the complex constructions spoken by each child, together with the name of the speaker and the episode in which each was recorded.

On the basis of the tabulated results of Sector Analysis, particular recordings in each activity which contained relatively large and small quantities of utterances and extremes in maturity of speech were reported in detail. The situation in which the episode occurred, the individuals participating, the materials and equipment being used, and the idea content of the recordings were studied in order to give a subjective analysis of factors which appeared to influence the quantity and quality of the language emanating from each of these recordings within each of the nine activities. These selected recordings were reported in their entirety, using play form to indicate the speakers, and placed in the Appendix.

The complex utterances of each of the fifty-two children in all recordings of all nine activities were tabulated and the quantity was reported by number. Comparisons of the designations of "verbal" and "non-verbal" were made with the quantities of complex utterances used by the individual children so designated. Background information regarding the children designated "verbal" and "non-verbal" was reported in the text of the study.

CHAPTER II

ORAL LANGUAGE IN THE KINDERGARTEN

Most young children of five have mastered much of the syntax, intonation and sound structure of their dialect. They have learned to use many of the words and groupings of words in their language, so that they enter kindergarten equipped to communicate through spoken language.

Still, young children have varying abilities in language usage, and need help in acquiring new vocabulary and learning to speak with ease and fluency in the school setting.

One of the earliest studies of language was that done by Fisher in which she investigated the language patterns of preschool children. She concluded that among normal and superior children by the beginning of the fifth year, both boys and girls have acquired all the language patterns commonly used by adults in ordinary conversation.[1]

The Swiss psychologist, Piaget, classified the spontaneous speech among children having no interaction with adults, into egocentric and socialized. Egocentric speech was divided into (1) repetition in which the child repeats words and syllables with no thought of talking to anyone; (2) monologue in which he talks to himself as though thinking aloud; and (3) dual or collective monologue in which it seems as if he is talking to someone, but the outsider serves only as a stimulus. Socialized speech was divided into (1) adapted information in which the child really exchanges his thoughts with others; (2) criticism in which remarks are made about the work or behavior of others; (3) commands in which there is definite interaction between one child and another; and (4) questions calling for answers which the children ask among themselves.[2]

Hammond and others describe a developmental sequence of play which may be paralleled to Piaget's stages of language development. The stages of play are: (1) solitary play, in which the child plays alone; (2) parallel play in which the child plays alongside another child and usually enjoys being with him, but is primarily interested in his own activity; and (3) cooperative play in which the child is interested in other children. At age five most children can engage in cooperative play with two to five children.[3]

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[1]Mary S. Fisher, Language Patterns of Preschool Children (New York: Bureau of Publications, Teachers College, Columbia University, 1934), pp. 72-87.

[2]Jean Piaget, The Language and Thought of the Child (Cleveland, Ohio: The World Publishing Company, 1962), pp. 32-62.

[3]Sara Lou Hammond, Ruth Dales, Dora Skipper and Ralph Witherspoon, Good Schools for Young Children (New York: The Macmillan Company, 1963, pp. 244-245.

Here a parallel may be drawn between Hammond's sequential development of play and Piaget's sequential development of language. Egocentric speech which includes repetition whereby the child repeats words and syllables with no thought of talking to anyone and monologue in which he talks to himself as though thinking aloud, can be likened to the first stage in play known as solitary play. Dual or collective monologue in which it seems as if he is talking to someone but the outsider serves as a stimulus, is similar to parallel play in which it appears that the child is playing with another, but is primarily interested in his own activity. Socialized speech in which the child really exchanges his thought with others parallels cooperative play in which the child enjoys playing with other children.

Robinson and Spodek in their book New Directions in Kindergarten say that "Although the language tool usually exists in good form, it needs considerable practice, refinement, and development before its full potential is found."[1]

Fries points out that "It is through the 'talk' of school companions and teachers that the child grasps the 'meanings' that control the behavior of what is usually his first social group outside the home. Language, primarily in the form of oral tradition, furnishes both the storehouse and the carrying agent of the common body of meanings that have special significance for each social group."[2]

The year in kindergarten is the place to secure a firm foundation for the formal instruction of reading, writing, and spelling soon to follow. Dawson and others say "Oral expression should be considered fundamental to development of both speech and writing."[3] They also say that pupils will develop fluency and effectiveness in oral communication if they have abundant opportunities to speak and listen.[4]

Church concurs by saying, "There is a snowball effect in learning language so that the more the child is able to speak, the more he learns to speak."[5]

Strickland also supports the premise that oral language fluency provides the basis for both writing and reading proficiency by saying that "the written form of language is learned after the child has gained proficiency in the use of the oral form."[6]

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[1]Helen F. Robinson and Bernard Spodek, New Directions in Kindergarten, ed. Kenneth D. Wann (New York: Teachers College Press, 1965), p. 169.

[2]Charles C. Fries, Linguistics and Reading (New York: Holt, Rinehart and Winston, Inc., 1963), p. 98.

[3]Mildred A. Dawson, Marian Zollinger, and Ardell Elwell, Guiding Language (New York: Harcourt, Brace and World, Inc., 1963), p. 39.

[4]Ibid.

[5]Joseph Church, Language and the Discovery of Reality (New York: Random House, 1963), p. 90.

[6]Ruth Strickland, The Language Arts in the Elementary School (Boston: D. C. Heath and Company, 1951), p. 97.

Jacobs makes a point of saying "The teacher who recognizes how irreplaceable oral language is in life helps children also to recognize the importance of what they say and how they say it."[1] He continues by saying that in a classroom where a rich program of oral communication and self-expression is in evidence, the teacher has set her sights on helping children in thinking and feeling precisely and sensitively. Thus, speaking becomes the resultant manifestation of their experiences.[2]

Wann and others say, "It becomes essential in the process of fostering thinking and conceptualization that we help children expand their vocabularies and their ability to understand and use their language."[3]

Kindergarten children should be given opportunities in which oral language facilitates their understanding. To illustrate this point, Bruner has demonstrated that one can get across the notion of the difference between the diameter and height of a container by encouraging the child to put what he sees into words. Bruner uses the experiment of showing the child two glasses, one taller and thinner than the other, containing equal amounts of water. The child will choose the taller one as having more liquid because the level is higher, even when he has seen the water poured into both. Next, Bruner lets the child handle the apparatus. Then he puts the two glasses behind a screen with only their tops visible and has the child watch him pour equal portions of water into each. Now, the youngster will insist--usually very stubbornly--that the glasses contain the same amount. Bruner takes away the screen, revealing the dissimilar vessels with different levels of liquid. He finds it easy at this point to prod his young pupil to say something like, "Well, the tall one looks as if it has more, but it really doesn't." The child has used symbolic representation to distinguish appearance from reality and is ready to put into language the relation between height and diameter of a fixed amount of liquid. "There's not so much room sideways in the tall glass," he might say, "so the water has to go up more." The trick is simply to help the child discover for himself the powers of language to make sense of what one sees.[4]

Martin Joos in The Five Clocks describes five styles of speaking: (1) intimate, (2) casual, (3) consultative, (4) formal, and (5) frozen. Intimate style speech is carried on by a code invented by two or three people for their exclusive use. The casual style of speaking is used with friends and acquaintances and has an absence of background information which the listeners understand because of their common experience. In consultative speech the language used by the speaker is partially

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[1]Virgil E. Herrick and Leland B. Jacobs, Children and the Language Arts (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1955), pp. 123-124.

[2]Ibid., p. 125.

[3]Kenneth D. Wann, Miriam Selchen Dorn, and Elizabeth Ann Liddle, Fostering Intellectual Development in Young Children (New York: Bureau of Publications, Teachers College, Columbia University, 1962), p. 85.

[4]Andrew T. Weil, "Harvard's Bruner and His Yeasty Ideas," Harper's, December 1964, pp. 86-89.

determined by the reaction of the listener; during the speaking the listener indicates his understanding or lack of it, and the speaker alters what he is saying accordingly. Formal style speech is discourse given usually to a group in which there is little or no participation on the part of the audience. The frozen style of speech is that which is printed, and as such does not provide for any interaction with the audience.[1]

Vygotsky explains the use of the casual style by saying that predication occurs in external speech in two cases: either as an answer or when the subject of the sentence is known beforehand to all concerned. The answer to "Would you like a cup of tea?" is never "No, I don't want a cup of tea," but a simple "No." A sentence, possible only because its subject is tacitly understood by both parties, might occur when several people are waiting for a bus. Upon seeing the bus approach, no one would say "The bus for which we are waiting is coming." The sentence is likely to be abbreviated, consisting only of an expression such as "coming," because the subject is plain from the situation.[2] Joos calls this a casual style of speaking having ellipses (omissions), which is used when the listener will understand.[3]

Children entering kindergarten have already engaged extensively in the intimate and casual style of speaking, but have had little need to use the consultative style and no need for the formal or frozen styles. Depending upon their family experience, the children will vary greatly in their ability to listen to or understand the more complex styles of speaking. Some children have rarely or never heard a speaker address an audience in a meeting; others have regularly attended church and listened to ministers, while a few have had the opportunity to attend story-telling sessions. While almost all children have had extensive radio and television listening and viewing, much of the speaking done on these media is casual, except for stories, news and weather reports. Also, the printed matter with which the child has come into contact may have contained mostly casual language expression, relying heavily upon pictures to carry the message. However, books which adults read to children frequently use the formal style, particularly as the content relies more upon the text and less upon the pictures. A few children will have had informational books, including encyclopedias, read to them. Whatever the listening and speaking abilities and opportunities, it is important for the kindergarten program to provide extensions of the experiences children bring to school.

Very few kindergarten teachers, if any, would disagree with the statement that the kindergarten curriculum should provide many oral language opportunities in a variety of situations. They would also appraise the child's oral language fluency in determining readiness for first grade and the all-important task of learning to read.

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[1]Martin Joos, "The Five Clocks," Publication Twenty Two, Indiana University Research Center in Anthropology, Folklore and Linguistics, ed. C. F. Voogelin (Bloomington: Indiana University, April 1962), pp. 13-41.

[2]L. S. Vygotsky, Thought and Language, ed. Eugenia Haufmann and Gertrude Vakar (Cambridge: The M.I.T. Press, 1962), p. 139.

[3]Joos, op. cit., pp. 19-20.

However, it is not hard to find kindergarten teachers who give lip service to the importance of developing spoken language while at the same time not consciously giving thought to planning oral language experiences for their children.

In this day of overcrowded classrooms, inadequate facilities and equipment, the teacher may be overwhelmed with the situation and resort to pencil-and-paper lessons or other quiet activities. On the other hand, some teachers wanting to give children oral language opportunities feel it must be done through contrived situations. These teachers insist that all responses by the children be in the form of major sentences. To illustrate, they would not permit children to respond with an answer like "Pretty leaves," to the question "What did you see on our walk?" These teachers would insist that the response be a complete sentence, such as, "I saw pretty leaves on our walk." While it is necessary for children to be able to compose whole sentences, one aspect of maturity in the use of language is speaking in a style that is appropriate to the situation. Forcing children to speak in sentences in contrived situations is unnatural. While it is giving practice in formulation, it is not allowing children to respond in an appropriate manner. A better solution is to create situations in which major sentences emerge naturally. Instead of asking questions which are appropriately answered by one or two words, it is better to give the children a model of the kind of sentence desired as a response and then direct them in a manner which focuses upon the content or ideas being discussed rather than upon the linguistic structure being used. In the case of the walk, the teacher might say, "Let us recall the things we saw on our walk. Maybe you saw one thing you liked very much. I know I did. I saw a little squirrel running up a tree. John, tell us what you saw." If John's response was simply "Birds," the teacher could further encourage him by saying, "Tell us what the birds were doing." If the response was "Flying," the teacher could provide another model of the kind of response wanted by saying "They were flying."

Activities commonly provided in kindergarten have been chosen because of their appropriateness for children to engage in. They provide situations in which oral language can be engaged in naturally. At the same time, these activities provide opportunities for social interaction and group living essential in the transition from the intimacy and casualness of the home to the formality of the academic school. It is imperative that these activities be manipulated in such a way that the children will naturally use the language of styles which will familiarize them with those they will meet in learning to read. Since the books commonly used in teaching reading contain much consultative and formal language in the form of stories and directions to be followed, the kindergarten program should provide situations which will enhance the possibility that children will extend their familiarity with language to include these consultative and formal styles.

The investigation carried on in this study attempts to reveal whether existing kindergarten programs supply the potential for developing the oral language needed in preparation for learning to read, and which activities, if any, offer the greatest potential.

Previous research related to this investigation was conducted by Thomas, Young, Smith, Davis, McCarthy, Blount, Yonemura, Gray et al., Bereiter and Engelman,

Daniel and Giles, Strickland, and Loban.[1]

[1]Dominic R. Thomas, "Oral Language Sentence Structure and Vocabulary of Kindergarten Children Living in Low Socio-Economic Urban Areas," Dissertation Abstracts, XXIII (September 1962), p. 1014; Florence M. Young, "An Analysis of Certain Variables in a Developmental Study of Language," Genetic Psychology Monographs, February 1941, pp. 3-141; Madorah E. Smith, "A Study of Some Factors Influencing the Development of the Sentence in Preschool Children," The Pedagogical Seminary and Journal of Genetic Psychology, XLVI, No. 1 (March 1935), pp. 182-212; Edith A. Davis, "Mean Sentence Length Compared with Long and Short Sentences as a Reliable Measure of Language Development," Child Development, VII (March 1937-December 1937), pp. 69-79; Dorothea McCarthy, "Language Development in Children," Manual of Child Psychology, ed. L. Carmichael (New York: John Wiley and Sons, Inc., 1954), pp. 550-551; Bernice Stine Blount, "Assisting Young Children to Transfer from Auditory Language Signals to Visual Language Signals in the Reading Process" (unpublished Doctor of Education Project Report, New York, Teachers College, Columbia University, 1966); Margaret Valerie Sheila Yonemura, "A Study of the Ability of Nursery and Kindergarten Children from Low Socioeconomic Backgrounds to Develop More Adequate Language Skills Through a Special Language Program" (unpublished Doctor of Education Project Report, New York, Teachers College, Columbia University, 1965); Susan W. Gray et al., Before First Grade, ed. Kenneth D. Wann New York: Teachers College Press, 1966), p. 28; Carl Bereiter and Siegfried Engelman, Teaching Disadvantaged Children in the Preschool (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1966), pp. 1-311; Artie A. Daniel and Douglas E. Giles, A Comparison of the Oral Language Development of Head Start Pupils with Non-Head Start Pupils (Denton, Texas: Research Report to U. S. Department of Health, Education, and Welfare, August 1966); Ruth G. Strickland, The Language of Elementary School Children (Bloomington: School of Education, Indiana University, 1962), XXXVIII, No. 4; Walter D. Loban, The Language of Elementary School Children (Champaign, Illinois: National Council of Teachers of English, 1963).

CHAPTER III

RESULTS OF ANALYSIS

The results of the linguistic analysis for all of the recordings in each of the nine activities are reported in this chapter. A comparison is made among the activities according to the total number of utterances, complex utterances, complex constructions, and time devoted to each. A final comparison of the speech emanating from each activity in proportion to the time devoted to each gives an assessment of the potential for language in each of the activities in the two classrooms involved in this study.

Table Activities had the greatest amount of time devoted to them, the greatest number of children participating, the greatest number of utterances by children and adults, and the greatest number of Major Sentences, Major Questions, and Elliptical Sentences of any activity. Table Activities led all activities in number of constructions used in the various kinds of sentences, with Major Sentences having the greatest number of constructions. It also ranked highest in the number of positions filled following the Shifted X, the X Word, and the Verb. However, in a comparison of the distribution of percentages, Table Activities did not take precedence over other activities.

The activity of Blocks had the highest percentage of children's utterances in relation to adults, and was second in number of positions filled following the Shifted X, X Word and Verb.

Story Hour took precedence over all activities in the highest proportion of Major Sentences, 52 percent, with 78 percent of the Major Sentences having constructions.

The activity of Dance had the least number and lowest proportion of Major Sentences and the lowest number and highest proportion of Elliptical Sentences of any of the nine activities. Dance and One or Two Children with Adult tied for bottom placement among the activities in regard to lowest number of utterances in which only one position was filled.

Table I reveals that Table Activities had the greatest number of children participating, more time was spent in this activity, and the number of utterances made by children and adults was also the greatest. However, in comparing the proportion of the children's utterances to that of adults, Blocks, Housekeeping, and Woodworking outranked Table Activities.

The activity of One or Two Children with Adult had the least number of children involved but ranked fifth in the proportion of children's utterances, with 56 percent. Block activity had the highest proportion of children's utterances, 92 percent, ranked fourth in total number of utterances, and placed second in the amount of time used.

Table II, which reports only children's utterances, indicates that Table Activities had the greatest number of Major Sentences, Major Questions, and Elliptical Sentences. However, comparison with Table III, which gives the distribution of percentages of the six kinds of sentences used by children, shows that Table Activities was out-

TABLE I

TIME USED AND UTTERANCES MADE BY CHILDREN AND ADULTS IN ALL NINE ACTIVITIES

Activity	Number of Children in Activity	Number of Recordings	Time Used (Minutes)	Number and Percentage of Utterances					
				By Children		By Adults		Total	
				Number	Percentage	Number	Percentage	Number	Percentage
Blocks	37	8	331	282	92	26	8	308	100
Dance	All[b]	6	86	39	19	170	81	209	100
Discussion	All[a]	8	161	219	49	226	51	445	100
Housekeeping	37	7	202	238	81	57	19	295	100
Music	All[a]	11	238	191	36	335	64	526	100
One or Two Children with Adult	9	6	87	87	56	69	44	156	100
Story Hour	All[a]	5	105	73	41	103	59	176	100
Table Activities	65	12	505	470	62	282	38	753	100
Woodworking	22	4	148	115	79	30	21	145	100

[a]All children present at the time of recording.

[b]All children present at the time of recordings except for Recording Five, when only four engaged in dance.

TABLE II

NUMBER OF EACH OF THE SIX KINDS OF SENTENCES RECORDED IN THE CHILDREN'S UTTERANCES DURING THE NINE ACTIVITIES

Activity	Major Sentences	Major Questions	Major Sentences and Major Questions Combined	Minor Sentences	Minor Elliptical Sentences	Elliptical Sentences	Elliptical Questions
Blocks	117	15	132	73	5	65	7
Dance	10	0	10	1	2	26	0
Discussion	109	9	118	9	0	92	0
Housekeeping	101	17	118	36	6	73	5
Music	65	11	76	19	0	94	2
One or Two Children with Adult	41	3	44	11	0	32	0
Story Hour	38	1	39	1	0	33	0
Table Activities	194	46	240	71	2	151	6
Woodworking	50	10	60	21	0	33	0

TABLE III

PERCENTAGES OF EACH OF THE SIX KINDS OF SENTENCES RECORDED IN THE CHILDREN'S UTTERANCES DURING THE NINE ACTIVITIES

Activity	Major Sentences	Major Questions	Major Sentences and Major Questions Combined	Minor Sentences	Minor Elliptical Sentences	Elliptical Sentences	Elliptical Questions
Blocks	42	5	47	26	2	23	2
Dance	25	0	25	3	5	67	0
Discussion	50	4	54	4	0	42	0
Housekeeping	42	7	49	15	3	31	2
Music	34	6	40	10	0	49	1
One or Two Children with Adult	47	3	50	13	0	37	0
Story Hour	52	1	53	1	0	46	0
Table Activities	41	10	51	15	1	32	1
Woodworking	43	9	52	18	0	29	1

ranked by six other activities in the proportion of Major Sentences. When Major Sentences and Major Questions were combined, only the activities of Discussion, Story Hour, and Woodworking took precedence over Table Activities. According to Table III, Story Hour had the highest proportion of Major Sentences, with 52 percent, but Table II shows that all other activities except Dance outranked it in number. Dance had the least number and the lowest proportion of Major Sentences, 25 percent, of the nine activities. Dance had the lowest number and highest proportion of Major Sentences, 25 percent, of the nine activities. Dance had the lowest number and highest proportion, 67 percent, of Elliptical Sentences of any of the nine activities. All six kinds of sentences were included in the children's utterances in the activities of Blocks, Housekeeping, and Table Activities.

Table IV, which gives the distribution of children's utterances regarding the number of positions filled, shows that Table Activities had the greatest number of utterances of any activity, and that Dance had the least. Table Activities also ranked highest in the number of positions filled (1) following the Shifted X, (2) following the X Word, and (3) following the Verb. Woodworking had utterances with both three and four positions filled following the Verb. Utterances with three positions filled following the Verb appeared in Discussion, Housekeeping, Music, and Table Activities.

Table IV gives the number of utterances which consisted of only one position. The activities of Dance and One or Two Children with Adult had the least, with 28.

The number of constructions employed in each of the six kinds of sentences in the nine activities are shown in Table V. Table Activities outranked the others in number of constructions used in the six kinds of sentences, with Major Sentences having the most. The activity of Dance had the least number of constructions in the Major Sentences, and had more constructions in Elliptical Sentences than in any other kind. Comparing this with Table VI, which shows the percentage distribution of constructions in each of the six kinds of sentences, Table Activities ranks fifth in the proportion of constructions found in Major Sentences and Questions combined. Story Hour, Discussion, Housekeeping, and Woodworking outranked Table Activities in the percentage of constructions in Major Sentences and Questions combined, Story Hour had 80 percent. Looking at Table VI, one observes that the activity of Dance had the lowest proportion, 38 percent of constructions, in Major Sentences, and the highest proportion, 59 percent, in Elliptical Sentences.

In the activities of Blocks, Housekeeping, and Table Activities, constructions were found in all six kinds of sentences. In all activities except Dance, over half of the constructions were found in Major Sentences and Questions. Even in Dance, 38 percent of the constructions occurred in the Major Sentences and Questions.

Close examination of the complete raw data revealed that in all of the nine activities the greatest number and the greatest proportion of constructions were Noun Clusters ($\langle \quad \rangle$), and the next greatest number and proportion of constructions were Prepositional Phrases ($\langle \; \rangle$).

According to Sector Analysis, the more complex utterances begin with positions preceding the subject, such as Linker (L), Introducer (Y), Front (F), Question Introducer (I), and Shifted X (X), and/or have two or more positions filled following the Verb.

TABLE IV

NUMERICAL DISTRIBUTION OF THE CHILDREN'S UTTERANCES DURING ALL NINE ACTIVITIES SHOWING THE NUMBER OF POSITIONS FILLED FOLLOWING THE SHIFTED X, THE X WORD, THE VERB, AND WITH ONLY ONE POSITION FILLED

Activity	Number of Positions Filled														With Only One Position Filled	Total Utterances
	Following Shifted X				Following X Word					Following Verb						
	0	1	2	3	0	1	2	3	4	0	1	2	3	4		
Blocks	0	1	0	0	2	41	0	1	0	24	119	33	0	0	61	282
Dance	0	0	0	0	0	5	0	0	0	3	3	0	0	0	28	39
Discussion	0	0	0	9	5	19	0	0	0	12	79	20	1	0	74	219
Housekeeping	0	0	5	6	1	29	2	3	0	30	78	20	3	0	61	238
Music	0	1	1	7	0	11	0	0	0	19	52	15	1	0	84	191
One or Two Children with Adult	0	0	0	2	0	7	1	0	0	10	25	14	0	0	28	87
Story Hour	0	0	0	1	0	3	1	0	0	1	34	2	0	0	31	73
Table Activities	0	11	30	4	1	55	3	1	0	32	169	26	3	0	135	470
Woodworking	0	0	1	0	0	15	0	0	0	9	46	12	1	1	30	115

TABLE V

NUMBER OF DIFFERENT KINDS OF SENTENCES CONTAINING CERTAIN CONSTRUCTIONS RECORDED IN THE CHILDREN'S UTTERANCES DURING THE NINE ACTIVITIES

Activity	Major Sentences	Major Questions	Major Sentences and Major Questions Combined	Minor Sentences	Minor Elliptical Sentences	Elliptical Sentences	Elliptical Questions	Total
Blocks	78	9	87	31	2	28	1	149
Dance	6	7	13	1	0	20	0	34
Discussion	81	7	88	4	0	33	0	124
Housekeeping	61	6	67	19	1	16	1	104
Music	33	10	43	8	0	27	1	79
One or Two Children with Adult	19	2	21	4	0	14	0	39
Story Hour	36	1	37	0	0	9	0	46
Table Activities	110	11	121	36	1	38	2	198
Woodworking	31	5	36	7	0	12	2	55

TABLE VI

PERCENTAGE OF DIFFERENT KINDS OF SENTENCES CONTAINING CERTAIN CONSTRUCTIONS RECORDED IN THE CHILDREN'S UTTERANCES DURING THE NINE ACTIVITIES

Activity	Major Sentences	Major Questions	Major Sentences and Major Questions Combined	Minor Sentences	Minor Elliptical Sentences	Elliptical Sentences	Elliptical Questions
Blocks	52	6	58	21	1	19	1
Dance	17	20	38	3	0	59	0
Discussion	65	6	71	3	0	26	0
Housekeeping	59	6	65	18	1	15	1
Music	42	13	55	10	0	34	1
One or Two Children with Adult	49	5	54	10	0	36	0
Story Hour	78	2	80	0	0	20	0
Table Activities	56	5	61	18	1	19	1
Woodworking	56	9	65	13	0	22	0

Table VII indicates that Table Activities ranked first in number and proportion of complex utterances, and the activity of Dance ranked lowest.

TABLE VII

RANKING OF COMPLEX UTTERANCES

	Number	Percentage
Table Activities	39	21
Housekeeping	37	20
Discussion	34	18
Blocks	26	14
Music	18	9
One or Two Children	15	8
Woodworking	14	7
Story Hour	4	2
Dance	1	1
	188 Complex Utterances	100

According to Sector Analysis, some of the more complex constructions are Predicatids, Clauses, Questions with Complex Introducer, and one construction within another construction, such as a Predicatid within a Clause.

Table VIII indicates that Housekeeping ranked first in number and proportion of complex constructions, and the activity of Dance ranked lowest.

TABLE VIII

RANKING OF COMPLEX CONSTRUCTIONS

	Number	Percentage
Housekeeping	15	22
Music	13	19
Blocks	12	18
Discussion	9	13
Table Activities	7	10
Woodworking	5	7
Story Hour	4	6
One or Two Children	2	3
Dance	1	2
	68 Complex Constructions	100

In order to gain perspective in viewing the potential for language of each of the nine activities, comparable information was accumulated regarding the amounts of

TABLE IX

COMPARISON OF THE TOTAL AMOUNTS OF TIME USED AND CHILDREN'S UTTERANCES ACCRUING FROM THE NINE ACTIVITIES

Activity	Time (Minutes)	Children's Utterances	Major Sentences and Questions	Complex Utterances	Complex Constructions
Blocks	331	282	132	26	12
Dance	86	39	10	1	1
Discussion	161	219	118	34	9
Housekeeping	202	238	118	37	15
Music	238	191	76	18	13
One or Two Children with Adult	87	87	44	15	2
Story Hour	105	73	39	4	4
Table Activities	505	470	240	39	7
Woodworking	148	115	60	14	5
Total	1,863	1,714	837	188	68

TABLE X

COMPARISON OF THE PROPORTIONATE AMOUNTS OF TIME USED AND CHILDREN'S UTTERANCES ACCRUING FROM THE NINE ACTIVITIES

Activity	Time (Minutes)	Children's Utterances	Major Sentences and Questions	Complex Utterances	Complex Constructions
Blocks	18	17	16	14	18
Dance	4	2	1	1	2
Discussion	9	13	14	18	13
Housekeeping	11	14	14	20	22
Music	13	11	9	9	19
One or Two Children with Adult	5	5	5	8	3
Story Hour	5	4	5	2	6
Table Activities	27	27	29	21	10
Woodworking	8	7	7	7	7
Total	100	100	100	100	100

time used, the number of utterances gained, and the number of the more mature forms of utterances spoken. Logically, if all activities were equal in their potential for children's speech, the proportionate amounts of utterances, by all measures, would be identically proportionate with the amount of time devoted to the various activities. Examination of Tables IX and X, however, reveals that such was not always the case. Table XI has been given in order to show the variance of the proportion of each of the four measures of children's utterances from the proportion of time used for each activity. For example, Table X reports that Blocks comprised 18 percent of the time reported for all the activities, and had 17 percent of the utterances reported for all the activities, amounting to 1 percent less than would be expected if all activities yielded the same amount of speech per time used shown in Table XI as -1.

TABLE XI

DIFFERENCES BETWEEN THE PROPORTIONATE AMOUNTS OF TIME USED AND THE PROPORTIONATE QUANTITIES OF CHILDREN'S UTTERANCES IN THE NINE ACTIVITIES ACCORDING TO FOUR MEASURES OF SPEECH

Activity	Utterances	Major Sentences and Questions	Complex Utterances	Complex Constructions
Blocks	-1	-2	-4	0
Dance	-2	-3	-3	-2
Discussion	+4	+5	+9	+4
Housekeeping	+3	+3	+9	+11
Music	-2	-4	-4	+6
One or Two Children with Adult	0	0	+3	-2
Story Hour	-1	0	-3	+1
Table Activities	0	2	-6	-17
Woodworking	-1	-1	-1	-1

In the activities of Discussion and Housekeeping, there was more speech than the proportion of time would lead one to expect. Negatively, Blocks, Dance, and Woodworking did not produce as much speech as would be indicated by the amount of time devoted to them. Doubtless the inherent nature of these activities does not require such continuous speech as Discussion. It must be pointed out, however, that activities normally proceed with lapses in conversation during Housekeeping as well as in Blocks, Woodworking, and Dance. The quietness of the activity of Housekeeping allows for a greater flow of conversation than the noise of Blocks and Woodworking or the movement of Dance.

It is interesting to note that even though Music had next to the smallest amount of speech in proportion to time, it had next to the largest amount of complex constructions. One might conjecture that the reason the speech during Music had an unusually high number of complex constructions was that the children's speech was generously interspersed with models of mature language contained in the text of the songs.

It is apparent upon the basis of all four measures of speech both for amount and maturity that the two activities that were the most fruitful for the development of speech are Discussion and Housekeeping. Similarly the three activities having the least potential for language development are Blocks, Dance, and Woodworking.

CHAPTER IV

ACTIVITIES

Blocks

Eight recordings were made during Block Activity in the two kindergarten classrooms observed. The recordings varied in length from 35 to 50 minutes with an average of approximately 41 minutes. The number of children participating in the various recordings ranged from two to eight. The total number of sentences uttered by the children in each ranged from 15 in Recording Six to 57 in Recording Five.

The complete raw data for Block Activity was examined to locate all complex speech used by the children.

One utterance began with Linker (L), and had two positions filled following the verb:

L V O B
"And put your seat belt on," (m) by GERALD in Recording Four.

Seven utterances began with an Introducer (Y) and had two positions filled following the verb:

Y S V O C
"Sure the chimney needs it to get hot," (M) by GARALD in Recording Four.

Y SX V O B
"Look, I'm fixing it up," (M) by CLARE in Recording Two.

Y F X V O E
"Harry, when you drive, don't do that, you might crash," (m) by GERALD in Recording Four.

Y S V C O
"John, you promised me that you would have no gun," (M) by VICTOR in Recording Six.

Y S V O C
"Maurice, I need something for my house," (M) by VICTOR in Recording Seven.

Y S X V O B
"Look, people are messing things up," (M) by VICTOR in Recording Seven.

Y O D
"Maurice, not[1] a fire again," (E) by VICTOR in Recording Seven.

Three utterances began with a Front (F) position:

F X V
"Now, let's see," (m) by GERALD in Recording One.

F
"Now," (E) by GERALD in Recording One.

F S V B
"Now it falls down," (M) by VICTOR in Recording Seven.

Two utterances began with a Question Introducer (I) and had two positions filled following the verb:

I V O B
"Let's take it down," (m) by GARALD in Recording One.

I $\bar{X}$ S V O D
"Why don't you build a roof for your watch tower?" (Q) by CAM in Recording Eight.

One utterance began with a Shifted X ($\bar{X}$) and had one position filled following the subject.

$\bar{X}$ S C
"Are the Germans in combat?" (Q) by KENNETH in Recording Five.

One utterance began with Subject (S) and had three positions filled following the X Word or Subject:

S X B C D
"We're off with the navy to arrest the Germans," (M) by HARRY in Recording Five.

Eleven utterances began with a subject (S) and had two positions filled following the verb:

S X V O B
"We will put another block on," (M) by GERALD in Recording One.

S X O C
"We'll put the dog in here," (M) by GERALD in Recording Three.

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[1]When there is an X Word the not is usually analyzed as going with the X Word in the X position. Actually, however, the not fills a position of its own between the X position and the rest of the predicate.

S X V B C
"The Germans are coming down there," (M) by KENNETH in Recording Five.

S X V B C
"We'll get down here," (M) by GERALD in Recording Five.

S V O D
"Who takes orders over here?" (Q) by MARGARET in Recording Six.

S X V B D
"This can't stand up like this," (M) by VICTOR in Recording Seven.

S V B E
"It stood up before," (M) by VICTOR in Recording Seven.

S V O C
"I keep it my way," (M) by JOHN in Recording Eight.

S V O C
"I keep it my way," (M) by JOHN in Recording Eight.

S V O C
"I keep it my way," (M) by VICTOR in Recording Eight.

S V O C
"I keep it my way," (M) by VICTOR in Recording Eight.

According to Sector Analysis, it is possible to have various constructions within the different positions. Predicatids { } and a Predicatid within a Predicatid {{ }} are of a more complex nature. Close examination of the complete raw data revealed the more complex constructions during Block Activity.

Nine utterances containing Predicatids { } were:

"Sure the chimney needs it { to get hot }," (M) by GERALD in Recording One.

"I want { to hold your hand }," (M) by KENNETH in Recording Two.

"{ Calling all Gilberts }," (E) by CLARE in Recording Two.

"We aren't supposed { to look back }," (M) by DUANE in Recording Four.

"I'm going { to be a Marine }," (M) by GERALD in Recording Five.

"I know { what to do }," (M) by VICTOR in Recording Seven.

"I'm trying { to make something }," (M) by JOHN in Recording Eight.

"{ Calling all cars }," (E) by VICTOR in Recording Eight.

"{ Calling all cars }," (E) by VICTOR in Recording Eight.

Two utterances containing a Predicatid within a Predicatid {{ }} were:

"{ Ready { to go down }}," (E) by CLARE in Recording Two.

"{ Ready { to go down }}," (E) by CLARE in Recording Two.

The complex construction of two clauses within a Noun Cluster ≤ [ ] [ ] ≥ was:

"This is ≤ a place [where they don't have furniture], [just houses] ≥,"[1] by VICTOR in Recording Seven

Subjective analysis of the content of the recordings reveals that the theme, an interested adult, and noise were three factors which influenced the children's utterances during block activity.

It seemed apparent that more conversation, and more mature speech took place when the theme caught the imagination of the children. The theme, "On a Mission," in Recording Five* immediately caught their fancy and interest. It was a theme in which they injected fictitious events. Harry's early announcement that he and Kenneth were firemen sparked the conversation, and set off a chain of ideas involving action which was revealed by their speech. As far as the researcher could determine the theme was left to chance in all of the recordings during block activity. It did not reflect a common classroom experience, nor were the teachers aware of the kind of play or speech that was taking place during block activity. Neither were there any attempts on the part of the teachers to encourage specific children to play with the blocks. The children who wanted to engage in block play did so, and it was not unusual for the same children to appear in the block area day after day.

A second factor that influenced the children's utterances was an interested adult. Conversation started in Recording Eight when the researcher moved closer to the building area and began to show interest in the block constructions. At a later point a child directed the researcher's attention to his activities by saying, "Teacher, look at that radar unit." The recordings made for this study included no instances in which either of the teachers visited the block area. However, the reaction of the children to visits by the researcher as in Recording Eight indicate the contribution that an interested adult might make toward more speech. Kindergarten teachers are not ubiquitous. However, it is valuable for them to visit for a few minutes with each group of children engaged in the various activities. Recording Two reveals that over half of the total utterances and over half of the Major Sentences took place when the researcher started asking questions of the children. This being the case, it seems there would be times when it would be wise for the teacher to make comments or ask questions which would help the children to describe, evaluate, and explain what they are doing. A teacher's regular visits to the various areas of play in the classroom will give her knowledge that she can not gain otherwise.

The third factor--noise--affected block play in a negative way by reducing the amount of speech. The worth of block play is increased when it is accompanied by speech. In Recording Six, "Lunch Stand," someone had the idea of selling and ordering food, which was not as exciting as the theme in Recording Five, "On a Mission," but in the

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[1] "Just houses" here represents the elliptical clause <u>where they have just houses</u>.

*All recordings referred to are found in the Appendix.

latter part conversation was curtailed because of noise. At one point in Recording Six, "Lunch Stand," there was a child carrying blocks from the shelves to his construction on the floor, another child dropped his blocks, while another child accidentally bumped into a block building. In a few seconds all of this commotion made so much noise that it made conversation impossible. Each child played by himself and the noise continued for the remainder of the period. Such an occurrence is not unusual in kindergarten rooms. The researcher has had considerable experience working with in-service teachers, and was told many times by a number of teachers, "I have very little block play because it is just too noisy. I know it is a good activity but, oh the noise!" Of course one would not expect children to engage in block play without some noise; however, when the amount of noise becomes so great as to prevent the flow of conversation, then the activity loses much of its value in the kindergarten curriculum. When noise is a negative factor that influences block play, some thought could be given to the physical environment. An acoustically treated alcove would partially absorb the noise. Also a thick rug or cork tiling would reduce the noise, but less effectively.

Dance

Six recordings were made during Dance, all in one of the two kindergarten classrooms observed. The researcher did not observe this specific kind of Dance Activity in the other kindergarten classroom. The time represented in the recordings varied in length from ten to seventeen minutes. The mean length was about fourteen minutes. In all except one of the periods, all members of the class present at the time participated. The exception was Recording Five, "Imitating," in which only four boys conducted their dance. The total number of children's utterances ranged from zero in Recording One to twenty-four in Recording Six.

The complete raw data for the activity was examined to locate all complex speech used by the children.

One utterance was found which had an Introducer (Y) with one position filled following the verb:

Y V O
"Let's do more jungle record," (m) by KENNETH in Recording Three.

Another utterance containing a Predicatid { } was:

"{ Ready }," (E) by CALVIN in Recording Five.

Three factors inherent in these recordings that affected the children's utterances during Dance were a model after which the children patterned their activity, the theme of the play, and the opportunity to talk about it.

It seemed apparent that the boys in Recording Five, "Imitating,"* were following the usual procedure for dance. Through the teacher's own example in a situation like this, children can learn to appreciate effectual speech. To create a model for the children, the teacher might make such comments as, "Duane's movements reminded me of a worm as he inched his body along the floor" or "Watch Kenneth walk like a tired old man."

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*All recordings referred to are found in the Appendix.

Recording Six, "Seeds," reveals the importance of a theme and the opportunity to talk about it. In this recording the teacher specifically asked certain children to tell what kind of plants they were. This seems to demonstrate that children will respond when the teacher expects them to do so. A situation such as the one in Recording Six provides all children with something worth talking about, and gives them the opportunity to translate feelings and ideas into words.

Discussion

Eight recordings were made during Discussion in the two kindergarten classrooms observed. The recordings varied in length from 8 to 30 minutes with an average of approximately 20 minutes. The entire group of kindergarten children participated in each recording. The total number of sentences uttered by the children ranged from 18 in Recording One to 55 in Recording Five.

According to Sector Analysis utterances of a more complex nature have positions preceding the Subject and two or more positions following the Verb. Examination of the complete raw data revealed several utterances of a complex nature.

Three utterances began with a Linker (L) and had two positions filled following the Verb:

L S V C O
"And they gave me a dejection," (M) by KENNETH in Recording Four.

L S V O C
"And he took blood out of my finger," (M) by KENNETH in Recording Four.

L V O C
"And put it on the paper," (M) by NAOMI in Recording Eight.

One utterance began with an Introducer (Y) and had two positions filled following the Verb:

Y V O C
"Oh, give it to me," (m) by EDWARD in Recording Eight.

One utterance began with a Front (F) position and had one position filled following the X Word or Subject:

F S X C
"After you go in the cave there are a couple of wheels going around," by MICHAEL in Recording Two.

Five utterances began with a Front (F) position and had one position filled following the Verb:

F S X V O
"When my brother grows one year old and two years I have made a plan," (M) by KEITH in Recording One.

F S V O
"One day in my house my mother had a machine," (M) by CLARE in Recording Four.

F S V O
"When I went to Kenneth's yesterday Harry opened the gate," (M) by MICHAEL in Recording Four.

F S X V C
"Tomorrow I'm going to my friend's house," (M) by NAOMI in Recording Six.

F S X V C
"After Sunday I'm going to church," (M) by NAOMI in Recording Six.

Two utterances began with a Front (F) position and had two positions filled following the Verb:

F L $\bar{X}$ S V O C
"If people bring a Valentine then do you make a party at school?" (M) by MARGARET in Recording Five.

F S X V O C
"Before I know it they are saying hello to me," (M) by MARGARET in Recording Five.

Two utterances began with a Question Introducer and had two positions filled following the Shifted X or Subject:

I $\bar{X}$ S V O
"Where did you get this?" (Q) by CAROL in Recording Seven.

I $\bar{X}$ S V O
"Where did he get the book?" (Q) by NAOMI in Recording Six.

Seven utterances began with Shifted X and had two positions filled following the subject:

$\bar{X}$ S V O
"Do you know they prick your finger?" (Q) by HARRY in Recording Four.

$\bar{X}$ S V O
"Do you know my friends?" (Q) by MARGARET in Recording Five.

$\bar{X}$ S V C
"Do I cut here?" (Q) by MAURICE in Recording Five.

$\bar{X}$ S V C
"Does it look nice?" (Q) by MARGARET in Recording Five.

$\bar{X}$ S V B
"Is Gary coming back?" (Q) by KIM in Recording Five.

$\bar{X}$ S V O
"Would you make a line?" (Q) by CAROL in Recording Five.

$\bar{X}$ S V O
"Do you want this design?" (Q) by CAM in Recording Five.

Eleven utterances began with a Subject (S) position and had two positions filled following the Verb:

S X V O C
"I will chase him all around the house," (M) by KEITH in Recording One.

S V C O
"They gave me a dejection," (M) by KENNETH in Recording Four.

S V O C
"My daddy took me to the hospital," (M) by KEITH in Recording Four.

S V O C
"She took me to the room," (M) by CLARE in Recording Four.

S V O C
"I made it in another school," (M) by CAM in Recording Four.

S V O E
"I want to make another one for Carrie and Jack, now," (M) by KIM in Recording Five.

S V O B
"I put them on," (M) by MARGARET in Recording Six.

S V B C
"I went out in the water," (M) by BILL in Recording Six.

S V B C
"I went back in the water," (M) by BILL in Recording Six.

S V C E
"I went to the circus last summer," (M) by JACK in Recording Six.

S X V O Z
"I don't need no help man," (M) by BILL in Recording Seven.

One utterance began with a Subject (S) and had three positions filled following the Verb:

S V C O E
"My mother bought me some new shoes for Easter," (M) by MARGARET in Recording Six.

According to Sector Analysis, Predicatids { } and Clausids [ ] are fairly complex constructions. The complete raw data revealed several utterances containing these constructions.

Six utterances containing Predicatids were:

"After you go in the cave there are a couple of wheels { going around }," (M) by MICHAEL in Recording Two.

"People want { to come to play }," (M) by NAOMI in Recording Five.

"People want { to come to play }," (M) by NAOMI in Recording Five.

"Stop { running }," (m) by NAOMI in Recording Five.

"I want { to make another one for Carrie and Jack }," (M) by KIM in Recording Five.

"I once knew how { to make a Valentine }," (M) by CAM in Recording Five.

The Clausids ⊢ ⊣ were:

"They want ⊢ everybody to have a good time ⊣," (M) by MICHAEL in Recording Two.

"I got ⊢ my finger caught under the seat ⊣," (M) by VIRGINIA in Recording Four.

One utterance containing a Predicatid within a Clausid ⊢ { } ⊣:

"I have ⊢ something { to tell the kids }⊣," by CAM in Recording Six.

Four inherent factors that influenced the children's utterances during Discussion were length of time, something concrete to talk about, a common experience, and the seating position of the child within the group.

Time was an influencing factor during Discussion, although not so great an influence as might be expected. Recording Five* had a total of 55 utterances in 30 minutes while Recording Eight had 23 utterances in eight minutes. The latter recording had almost half as many utterances in about one fourth of the time. Recording Eight ranked favorably with Recording Five in percentage of children's utterances, having 52 percent while Recording Five had 59 percent. Recording Five, "News and Making Valentines," ranked higher in number of Major Sentences and Questions combined than Recording Eight, "Reporting Session," but ranked only slightly higher in percentage, with 66 percent, compared to 65 percent in Recording Eight. In Recording Five, "News and Making Valentines," the longest period, the Discussion Time was continued as the children moved to the tables to use paper, pencil, crayons, and scissors. The teacher accompanied the children, giving directions, encouragement, and help. This afforded her the opportunity to converse informally with the children while giving assistance. During Recording Eight, "Reporting Sessions," the shortest period, which took place in the same room with the same children and the same teacher, the children were telling what they had done in the work period. Each child was ready to speak, the teacher made few comments and the conversation moved quickly from one child to another.

Something concrete to talk about was a factor that influenced the speech during Discussion. In Recording Eight, "Reporting Session," each child told about his project during the previous activity period. In each instance the child had something concrete to tell about and either something at hand to describe or something to display

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*All recordings referred to are found in the Appendix.

while he talked. The children were eager to report, and were interested and attentive. It seemed apparent that something visual to describe or an object to hold gave the child something to talk about. The researcher has conducted many reporting sessions in her own classroom and has found that discussion of work from the activity period taking place over a period of time, helps children learn to describe, clarify, and elaborate. In sessions like this each child has an opportunity to speak to an accepting audience, and the reporting lends dignity to both the child's utterances and his particular project or piece of work.

A common experience was another influencing factor. In Recording Three, "The Trip," the children had just returned from an excursion to the supermarket and pet store. In this discussion the teacher helped the children classify the various foods that they had seen in the store. This common experience provided all of the children with something worth talking about. Consequently the children eagerly volunteered information they had gained on the trip.

The fourth inherent factor influencing speech during Discussion was the position in which the child was seated. In Recording One, "News and Weather," and Recording Five, "News and Making Valentines," the children who spoke were seated directly in front or near the teacher, and she directed her questions to these children. Each recording took place in a different room with a different teacher and different children. In both recordings the children were crowded close together. Many of them were whispering and poking each other, and it is doubtful if they heard what the other children were saying. The children who spoke directed their remarks to the teacher and not to their peers. We would not expect adults to be attentive in a seating arrangement like this nor should we expect children to be so. A number of children participated in Recording Eight and each was in a comfortable position near his project. In Recording Three, "The Trip," the children happened to seat themselves in a position conducive to discussion.

Housekeeping

Seven recordings were made during Housekeeping Activity in the two kindergarten classrooms used in this study. The recordings varied in length from 17 to 40 minutes with an average of approximately 29 minutes. The total number of sentences used by the children ranged from 19 in Recording Three to 65 in Recording Six.

According to Sector Analysis, utterances of a more complex nature have positions preceding the subject and two or more positions following the verb. Examination of the complete raw data revealed several utterances of a complex nature.

Three utterances began with an Introducer (Y) and had three positions filled following Shifted X:

Y X̃ S V O

"Hey teacher, do you know the baby is sick?" (Q) by JENNIFER in Recording Four.

Y X̃ S V C

"Mother, can I go to a party?" (Q) by NAOMI in Recording Six.

Y X̃ S V C

"Mother, can I go to a dance?" (Q) by MARGARET in Recording Six.

Seven utterances began with an Introducer (Y) and had two positions filled following the Verb:

Y V C O
"Come on stupid, make us dinner," (m) by HARRY in Recording One.

Y V C O
"Come on, give me some," (m) by LOIS in Recording Two.

X S V O C
"Did you take her to the Doctor?" (Q) by RESEARCHER in Recording Four.

This question was immediately answered:

Y S V O C
"Yes, I took her to the Doctor," (M) by JENNIFER in Recording Four.

Y V B D
"All right, come back quickly," (m) by CAROL in Recording Six.

Y S V C O
"Naomi, the teacher asked me if I could sell my children," (M) by CAROL in Recording Six.

Y S V C O
"Movers, the teacher asked me if I could sell my children," (M) by CAROL in Recording Six.

Y V O D
"Hey, wait a minute here," (m) by CAROL in Recording Seven.

Two utterances began with an Introducer (Y) and had three positions filled following the Verb:

Y V B C E
"Well, go back to work then," (m) by LUCILE in Recording Five.

Y V O C E
"Here, take this to the store now," (m) by LUCILE in Recording Five.

Three utterances began with a Front (F):

F S X V
"Now it isn't raining," (M) by JAN in Recording Two.

F S X V
"Now it isn't raining," (M) by JAN in Recording Two.

F S V
"Now I see," (M) by JACK in Recording Six.

Five utterances began with a Question Introducer (I) and had two positions filled following the verb:

X S V C E
"Let me be the mother, Virginia," (m) by LOIS in Recording Two.

I V B E
"Let's go on now," (m) by CAROL in Recording Six.

I V B E
"Let's go on now," (m) repeated by CAROL in Recording Six.

I S V C O
"If you give me the wood," (E) by JACK in Recording Seven.

I S V C O
"If you give me the wood," (E) repeated by JACK in Recording Seven.

Three utterances began with a Shifted X (X) and had two positions filled following the Subject:

X S V O
"Do you want coffee?" (Q) by ANNABELLE in Recording Four.

X S V O
"Do you think so?" (Q) by CAROL in Recording Five.

X S V O
"Did you say she could play?" (Q) by JACK in Recording Seven.

Two utterances began with a Subject (S) and had two positions filled following the X Word or subject:

SX C O
"It's time to go to bed," (M) by JACK in Recording Seven.

SX C E
"It's time for breakfast again," (M) by JACK in Recording Seven.

Two utterances began with a Subject (S) and had three positions filled following the X Word or subject:

SX V C O
"I'm not going to give her any," (M) by VIRGINIA in Recording Two.

SX V C O
"I'm not going to give her any," (M) repeated by VIRGINIA in Recording Two.

Nine utterances began with a Subject (S) and had two positions filled following the Verb:

S V O Z
"He got a balloon, oh oh," (M) by HARRY in Recording One.

S V O D
"We look at these books in a hurry," (M) by HARRY in Recording One.

S V S E
"I have to say yes now," (M) by LOIS in Recording Two.

S V O E
"I do it everyday," (M) by ANNABELLE in Recording Four.

S V O D
"I want my book in the library," (M) by NAOMI in Recording Six.

S V O Z
"I want a book too," (M) by MARGARET in Recording Six.

S V C O
"The teacher asked me if I could sell my child," (M) by CAROL in Recording Six.

S V O E
"We want breakfast now," (M) by JACK in Recording Seven.

S V O C
"She made phew on the table," (M) by JACK in Recording Seven.

One utterance began with a Subject (S) and had three positions filled following the Verb:

S X V O C E
"My mother will take me to my grandmother's house today," (M) by JENNIFER in Recording Four.

Examination of the complete raw data revealed some of the more complex constructions.

Three utterances containing Clauses [ ] used as complements:

"The teacher asked me [if I could sell my child]," (M) by CAROL in Recording Six.

"Naomi, the teacher asked me [if I could sell my child]," (M) by CAROL in Recording Six.

"Movers, the teacher asked me [if I could sell my children]," (M) by CAROL in Recording Six.

Two utterances containing a Clausid used as an object of the verb ⊢⊣ were:

"The teacher wants ⊢ me to sell my child ⊣," (M) by CAROL in Recording Six.

"The teacher wants ⊢ her to sell all her children ⊣," (M) by NAOMI in Recording Six.

Three utterances containing a Prepositional Phrase within a Noun Cluster ⊱ < > ⊰ were:

"⊱ A whole barrel < of dishes> ⊰," (E) by TIM in Recording One.

"It's ⊱ time < for breakfast > ⊰," (M) by CAROL in Recording Seven.

"It's ⊱ time < for breakfast > ⊰ again," (M) by JACK in Recording Seven.

Two utterances containing a Predicatid within a Noun Cluster ⊱ { } ⊰ were:

"Let's have ⊱ something { to eat } ⊰ ," (M) by TIM in Recording One.

"There are ⊱ a lot of books { to read } ⊰," (M) by BARRY in Recording One.

Four utterances containing Predicatids { } were:

"The teacher wants { to talk to you }," (M) by NAOMI in Recording Six.

"All you have to do is { to come in like this }," (M) by NAOMI in Recording Six.

"I don't want { to be a mother }," (M) by CAROL in Recording Six.

"I don't want { to be a mother }," (M) by NAOMI in Recording Six.

One utterance containing a Clause within a Predicatid { [ ] } was:

"I want { to know [where mother is] }," (M) by CARRIE in Recording Seven.

Four inherent factors that influenced the children's utterances during Housekeeping Activity were the theme, furnishings, length of time, and an interested adult.

The themes which affected the amount and maturity of speech were left to chance, and it seemed apparent that some themes captured the imagination of the children while others did not. The theme in Recording Six, "Selling Children,"* quickly caught their fancy. When Carol informed the other children that the teacher wanted her to sell her children, great excitement and anxiety was revealed by their actions and speech.

Another factor influencing the children's utterances during this activity was the furnishing of the housekeeping area. The kindergarten room in which Recording Six, "Selling Children," and Recording Seven, "Playing House," took place was well equipped with housekeeping furniture, dolls, doll clothes, clock, telephone, dishes, cooking utensils, dress-up clothes, iron and ironing board. This equipment was attractively arranged behind a screen-like partition adjacent to the classroom library. In Recording Six, "Selling Children," the girls donned a hat, picked up a purse, and went to the library corner, soon returning to the house with books. Carol

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*All recordings referred to are found in the Appendix.

made use of the telephone in calling the police and the movers. The cooking utensils, the clock, the dolls, and the assortment of doll clothes enhanced the play in Recording Seven, "Playing House." Recording Two, "A Party," and Recording Three, "The Birthday Party," took place in another room which did not have an inviting housekeeping area. The children in these recordings did not have the furniture and furnishings to stimulate and enhance their play. Not only were there few pieces of furniture or other furnishings, they were not attractively arranged nor were they set off from the rest of the room by a screen.

A third factor, which might logically influence children's utterances, is length of time. One would expect the largest number of utterances to be used in the longest periods of play. Such was not the case with these recordings; the shorter ones contained more speech. The length of time for Recording Three was 40 minutes with 19 utterances while Recording Six was only 30 minutes but had 65 utterances, over three times as many. Recording Seven was also only 30 minutes in length and had 50 utterances, about two and a half times as many as Recording Three. In Recording Three, the longest period, Martha and Anna were in the housekeeping corner playing with the dishes. After ten minutes of silent play Martha went to a nearby table to color while Anna continued to play by herself until Martha returned. Thus, considerable time passed with little conversation.

The fourth factor influencing speech was an interested adult. In the Housekeeping Activity as well as in some other activities an adult's interest stimulated and encouraged conversation.

Music

Eleven recordings were made during Music in the two kindergarten classrooms observed. The time represented in the recordings varied in length from 18 to 29 minutes. The mean length was about 22 minutes. The entire group of kindergarteners participated in each recording. The total number of utterances by the children ranged from four in Recording Eight to 38 in Recording Eleven.

Examination of the complete raw data revealed several complex utterances.

Two utterances began with an Introducer (Y) and had two positions filled following the Verb:

Y S V O E
"Apples, apples, who wants to buy some apples today," (M) by JENNIFER in Recording Two.

Y S X V O D
"Teacher, I don't want to sing today," (M) by DUANE in Recording Two.

Three utterances began with a Front (F) position:

F S V
"First we swing," (M) by CARRIE in Recording Seven.

F S X V O E
"Seeing we know a daffodil song, we could make daffodils now," (M) by JACK in Recording Nine.

F S V C
"Some day my mother said to me," (M) by MARY in Recording Eleven.

Seven utterances began with a Shifted X and had two positions filled following the subject:

X̃ S V O
"Could we do our dance about Peter Pan?" (Q) by JACK in Recording Seven.

X̃ S V O
"Can we do the one about the wind and the sun?" (Q) by MARGARET in Recording Nine.

X̃ S V O
"Can we sing about the wind?" (Q) by MARGARET in Recording Nine.

X̃ S V O
"Can we sing the daffodil song?" (Q) by CARRIE in Recording Nine.

X̃ S V C
"Can I be the sun for the seeds?" (Q) by MARGARET in Recording Nine.

X̃ S V O
"Can we do the polar bear?" (Q) by MARGARET in Recording Ten.

X̃ S V O
"Can we do the polar bear?" (Q) by JACK in Recording Ten.

Five utterances began with Subject (S) and had two positions filled following the Verb:

S V O E
"I learned that last year," (M) by NELL in Recording One.

S V O C
"It has teeth like a sea horse," (M) by MICHAEL in Recording Four.

S V B̃ O
"They pull in their heads," (M) by VIRGINIA in Recording Five.

S V O Z
"I have a necklace also," (M) by JACK in Recording Eleven.

SX V C D
"I'll be happy with friends," (M) by NAOMI in Recording Eleven.

One utterance began with a Subject (S) and had three positions filled following the Verb:

SX V O B E
"I'll bring my Hanukkah book back tomorrow," (M) by NELL in Recording One.

Careful examination of the complete raw data revealed some of the more complex constructions.

Three utterances containing a Clause [ ] were:

"I know [where the South Pole is]," (M) by BARRY in Recording Ten.

"I know [where New York is]," (M) by JACK in Recording Ten.

"I know [where Hawaii is]," by JACK in Recording Ten.

Four utterances containing a prepositional Phrase within a Noun Cluster ⊱ < > ⊰ were:

"Could we do ⊱ our dance < about Peter Pan > ⊰?" (Q) by JACK in Recording Seven.

"Can we do ⊱ the one < about the wind and the sun > ⊰?" (Q) by MARGARET in Recording Nine.

"Can I be ⊱ the sun < for the seeds > ⊰?" (Q) by MARGARET in Recording Nine.

"I saw ⊱ some things (in the store) < like that < ⊰,"[1] (M) by MARGARET in Recording Nine.

Eight utterances containing Predicatids { } were:

"Father don't want { to see the Mother and boys} ," (M) by KIM in Recording Eleven.

"The little girl didn't want { to close the door }," (M) by SARA in Recording Eleven.

"Apples, apples, who wants { to buy some apples } today?" (M) by JENNIFER in Recording Two.

"Teacher, I don't want { to sing } today," (M) by DUANE in Recording Two.

"I want { to be grass }," by SEVERAL CHILDREN in Recording Eight.

"It was supposed { to rain }," (M) by CAM in Recording Nine.

"{ Seeing we know a daffodil song } we could make daffodils now," (M) by JACK in Recording Nine.

"Who wants { to be the wind }?" (M) by TEACHER in Recording Nine.

"I want { to be the wind }," (M) by EDWARD in Recording Nine.

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[1]This sentence was analyzed as being a transformation of "I saw ⊱ some things < like that > ⊰ in the store."

Subjective analysis of the content of the recordings reveals that the opportunity to compose songs, the theme, and being given the opportunity to talk about the musical activities were three factors which influenced the amount and maturity of speech during music activity.

The opportunity to compose songs influenced the amount of speech during Music. In Recording Eleven,* "Original Songs," over half of the utterances were made while the children were composing songs. In spite of the fact that the songs made sense only to those who were composing, a situation was created in which they were able to further their use of language. Both speech and musical tunes flowed easily.

A theme was another influencing factor. Recording Nine, "Springtime," had more complex constructions than any other recording. All of the musical activities the children had learned and were learning seemed to be sources of information about plants and flowers. It seemed apparent that a particular theme specifically chosen for music time might be correlated with other on-going activities.

Giving the children an opportunity to talk about the songs was the third factor influencing the speech during music. There were many instances in which the children talked freely when given a chance. Recording Eight, "Singing," had the least number of utterances, and the teacher directed the music activities giving the children little opportunity to use language. It would have been inappropriate to discuss every song, particularly if the songs they were singing were familiar to them. However, it would seem helpful to provide a time for a discussion when unfamiliar songs are introduced.

One or Two Children with Adult

Six recordings were made with an adult and one or two children. In each recording the researcher deliberately engaged in a conversation with these children. The time represented in the recordings varied from six minutes to 25 minutes with an average of about 15 minutes. One child and an adult participated in three of the recordings and two children and an adult participated in the other three recordings. The total number of utterances by the children ranged from seven in Recording Six to 26 in Recording Three.

Examination of the complete raw data revealed several complex utterances. One utterance began with a Linker (L) and had two positions filled following the Verb:

L V B C
"And falls down on the hat," (E) by KIM in Recording Six.

Six utterances began with an Introducer (Y) and two positions filled following the Verb:

Y V O C
"Yes, tell her what it means," (m) by NAN in Recording Three.

Y C D
"No, small in English," (E) by JUNE in Recording Three.

*All recordings referred to are found in the Appendix.

Y C Z
"Yes, just a number, teacher," (E) by KIM in Recording Five.

Y V O C
"No, put it here," (m) by KIM in Recording Five.

Y V C Z
"O.K., get in here, June," (m) by NAN in Recording Three.

Y S V O Z
"June, you have a flat face, ha! ha!" (M) by NAN in Recording Three.

Two utterances began with a Shifted X (X̄) with two positions filled following the subject:

X̄ S V C
"Can you sleep without a pillow?" (Q) by NAN in Recording Three.

X̄ S V O
"Do you see the lion?" (Q) by DUANE in Recording Four.

One utterance began with a Subject (S) and had two positions filled following the X Word or Subject:

S X C Z
"It isn't nice to talk about your friends," (M) by NAN in Recording Three.

Five utterances began with a Subject (S) and had two positions filled following the Verb:

S V O C
"I got it at my house," (M) by JAN in Recording One.

S V O C
"I got it at Margaret's house," (M) by MARLENE in Recording Two.

S V O Z
"We saw elephants, too," (M) by DUANE in Recording Four.

S X V B C
"This is to put on here," (M) by KIM in Recording Five.

S V O E
"Mother washes the baby now," (M) by KIM in Recording Six.

Careful examination of the complete raw data revealed some of the more complex constructions.

One utterance containing a Predicatid { } was:

"It isn't nice { to talk about your friends }," (M) by NAN in Recording Three.

One utterance containing a Predicatid within a Clausid [{ }] was:

"We saw [chairs { moving }]," (M) by DUANE in Recording Four.

An interested adult was an inherent factor influencing the children's speech. The adult deliberately initiated the conversation and continued to be a part of it. In Recording Six,* "The Story," it was apparent that Kim, a non-verbal child, only needed someone to listen to her story. Most kindergarteners have adequate verbal facility to communicate orally, and Kim did not seem to be an exception. However, it seems that children need opportunities to express themselves verbally to a receptive audience. Adults working with young children might create situations in which the children are given opportunities to do this. In this way both the child and his language are dignified by giving attention to what he is doing and saying.

Story Hour

Five recordings were made during the Story Hour in one of the kindergarten classrooms observed. The time devoted to each Story Hour was approximately the same, being 20 minutes in all instances except one, which was 25 minutes in length. All the children present at the time participated in each recording. Utterances of the children ranged from two found in Recording One and Recording Four to 32 in Recording Two.

Examination of the complete raw data revealed the complex utterances.

One utterance began with a Shifted X and had two positions filled following the subject:

X S V C

"May I play with this?" (Q) by KENNETH in Recording Two.

One utterance began with a Subject (S) and had two positions filled following the X Word or the Subject:

S X O C

"She had a farm with all kinds of animals," (M) by VIRGINIA in Recording Three.

Two utterances began with a Subject (S) and had two positions filled following the Verb:

S V O C

"She bought another cow for the farm," (M) by VIRGINIA in Recording Three.

S V O Z

"She bought a dog, too," (M) by JENNIFER in Recording Three.

Close examination of the complete raw data revealed some of the more complex constructions.

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*This recording can be found in the Appendix.

Two utterances containing a Clause within a Noun Cluster ⊀ [ ] ⊁:

"She bought ⊀ a toy [that was like a baby tiger] ⊁," (M) by TIM in Recording Three.

"She had ⊀ so many animals [she started a zoo] ⊁," (M) by MICHAEL in Recording Three.

One utterance containing a Predicatid within a Noun Cluster ⊀ { } ⊁:

"She had ⊀ some money { to buy a bike } ⊁," (M) by CLIFFORD in Recording Three.

One utterance containing a Clausid ⊢ ⊣:

"⊢ Bears washing hair ⊣," (E) by LILLIAN in Recording Two.

The theme of the activity is a factor that influenced the children's utterances during Story Hour. It was apparent that the theme in Recording Three* which caught the children's imagination sparked more conversation. The teacher previously had given thought to something that would appeal to and interest the children. A situation was created in which language could not evolve without the children composing.

Table Activities

Twelve recordings were made during Table Activities in the two kindergarten classrooms observed. The time represented in each recording varied in length from 20 minutes to 60 minutes. The mean length was about 43 minutes. The number of children participating varied from three children to eight children. The average number of children participating was about five. The total number of utterances by the children ranged from 11 in Recording Four to 59 in Recording Ten.

According to this analysis utterances of a more complex nature have positions preceding the subject and two or more positions filled following the Verb. Examination of the complete raw data revealed the complex utterances.

Two utterances began with a Linker (L) and had two positions filled following the Verb:

L S X V O C
"But it will keep it dry," (M) by LILLIAN in Recording Two.

L O C
"And a white daffodil in his hat," (E) by CAROL in Recording Eleven.

One utterance began with an Introducer (Y) and had one position filled following the Subject:

Y X S V
"Lyle, can you see?" (Q) by JOEL in Recording Ten.

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*This recording can be found in the Appendix.

Four utterances began with an Introducer (Y) and had two positions filled following the Subject:

Y X̃ S V O
"Excuse me, could I have blue?" (Q) by MICHAEL in Recording Two.

Y X̃ S V O
"Ted, do you know that is a beautiful picture?" (Q) by DUANE in Recording Five.

Y X̃ S V O
"Teacher, how do you spell tree?" (Q) by NAOMI in Recording Eleven

Y X̃ S V O
"Margaret, can I do something?" (Q) by CAROL in Recording Eleven.

Two utterances began with an Introducer (Y) and had one position filled following the Subject:

Y C X S D
"Ted, here is a picture for you," (m) by DUANE in Recording Five.

Y C X S D
"Ted, here is a picture for you," (m) repeated by DUANE in Recording Five.

One utterance began with an Introducer (Y) and had two positions filled following the Subject:

Y S X C D
"Whee, they're tight for me," (M) by MARY in Recording Nine.

Four utterances began with an Introducer (Y) and had two positions filled following the Verb:

Y S V O C
"You see, I made it on the other side," (M) by LILLIAN in Recording Two.

Y S V O C
"You see, I made it so you can see what is inside," (M) by NAN in Recording Seven.

Y V O E
"Let's get some money, Lyle," (m) by MAURICE in Recording Eight

Y V O C
"Teacher, put my name on it," (m) by MARY in Recording Twelve.

Three utterances began with a Front (F) position and had one position filled following the Verb:

F O
"In the beginning thirteen states," (E) by MICHAEL in Recording Two.

F S V C
"When you get into it your head gets bigger," (M) by DUANE in Recording Five.

F S V O
"Every time he got a toy she says, ah ah," (M) by TERRY in Recording Seven.

One utterance began with a Front (F) and had two positions filled following the Verb:

F S X V O C
"If I get them I'll send them to you," (M) by MICHAEL in Recording Two.

Four utterances began with a Question Introducer (I) and had one position filled following the Subject:

I X S V
"What will I do?" (Q) by MARGARET in Recording Nine.

I X S V
"What am I doing?" (Q) by LYLE in Recording Eleven.

I X S V
"Why don't you color?" (Q) by CAROL in Recording Eleven.

I X S V
"What are we doing?" (Q) by JACK in Recording Twelve.

One utterance began with a Subject (S) and had three positions filled following the X Word or Subject:

S X C E Z
"This is a boy when he is scared, Terry," by NAN in Recording Seven.

Fourteen utterances began with a Subject (S) and had two positions filled following the Verb:

S V O C
"I use one color at a time," (M) by LILLIAN in Recording Two.

S V O D
"I made my flag again," (M) by MICHAEL in Recording Two.

S X V O C
"I'm making something for war," (M) by MICHAEL in Recording Two.

S X V O E
"I'll have to find the top before it dries out," (M) by LILLIAN in Recording Two.

S V O B
"I have to get it off," by MICHAEL in Recording Two.

S V O C
"I made it for you," (M) by DUANE in Recording Five.

S V O C
"She wants to sing with me," (M) by JAN in Recording Four.

S V O Z
"I made a picture, Mrs. Smith," (M) by DUANE in Recording Five.

S V O C
"Mrs. Smith told me I made a beautiful design," (M) by TIM in Recording Five.

S V B O
"You cut out the wheels," (M) by JOHN in Recording Ten.

S V O C
"My mother took him to the Doctor," (M) by LYLE in Recording Eleven.

S V O D
"I went on a trip with my brother," (M) by MARY in Recording Twelve.

S V O D
"I got a green again," (M) by MARY in Recording Twelve.

S V T Z
"I got a butterfly too," (M) by MARY in Recording Twelve.

Two utterances began with a Subject (S) and had three positions filled following the Verb:

S X V O C D
"I'll give it to you later," (M) by HARRY in Recording Two.

S V O B Z
"I got green back again," (M) by JACK in Recording Twelve.

Examination of the complete raw data revealed the more complex constructions.

Two utterances containing a Clausid were ⊢ ⊣:

"I have ⊢ it all done on this and this side ⊣," (M) by NAN in Recording Seven.

"She has ⊢ it all done ⊣," (M) by CAROL in Recording Eleven.

Five utterances containing a Predicatid { } were:

"She wants { to sing with me }," (M) by JAN in Recording Four, which was preceded by the teacher asking,

"What do you want { to sing }?"

"I want { to sing }," (M) by JENNIFER in Recording Four, which was preceded by the student teacher asking,

"What do you want { to sing }?"

"Teacher, I want { to put it here }," (M) by LYLE in Recording Ten.

"Hey look { a cake },"[1] (m) by LYLE in Recording Eleven.

"Yes, { a cake },"[1] (E) by LYLE in Recording Eleven.

Subjective analysis revealed that an interested adult affected the amount and maturity of the speech during Table Activity.

Throughout Recording Four[2] the adult conversed with the children while directing the activity. Twice during Recording Ten* the conversation ceased for about five minutes and was resumed when the adult showed interest by asking questions. In both instances the same child who was designated by the teacher as being non-verbal was questioned. From the smiles and appropriate answers it was evident that this child enjoyed the adult's attention. It seemed apparent that this child could be encouraged to describe or talk more about something at hand. Once again it shows the beneficial effects of an occasional visit by the teacher during which she shows personal interest in individual projects and gives the children a chance to verbalize about their endeavors.

Woodworking

Four recordings were made during Woodworking. The time represented in the recordings varied in length from 30 minutes to 40 minutes with the mean length 37 minutes. The total number of utterances by the children ranged from five in Recording Three to 56 in Recording Four.

Examination of the complete raw data revealed the complex utterances.

One utterance began with a Linker (L) and had two positions filled following the Verb:

L V O C
"And sail it in the water," (E) by BILL in Recording Four.

Three utterances began with Introducer (Y) and had two positions filled following the Verb:

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[1]These utterances were analyzed as elliptical sentences with predicatids because they were preceded by the statement, "It looks like a cake, maybe he is going to decorate it," spoken by the researcher.

[2]A complete account of Recording Four is given in Appendix H of the original study.

*This recording can be found in the Appendix.

Y S V O B
"Victor, I make it here or down here," (M) by BILL in Recording Four.

Y S X V O C
"Yes, I'm going to take it home," (M) by BILL in Recording Four.

Y S X V O E
"No, I'm going to take it tomorrow," (M) by BILL in Recording Four.

Two utterances began with a Front (F) position:

F S V O
"Now we have it," (M) by DUANE in Recording Two.

F S V O
"Tomorrow I finish doing that boat," (M) by BILL in Recording Four.

One utterance began with a Shifted X and had two positions filled following the Subject:

X̃ S M C
"Are you still my friend?" (Q) by DUANE in Recording Two.

One utterance began with Shifted X and had two positions filled following the Verb:

X̃ S V O B
"Can you put it back in?" (Q) by DUANE in Recording Two.

Four utterances began with a Subject (S) and had two positions filled following the Verb:

S X V O C
"I'm going to hammer this thing on here," (M) by VIRGINIA in Recording One.

S X V O C
"I'm going to hammer that thing on there," (M) by DAVID in Recording One.

S X V O C
"I'm going to put it in my locker," (M) by CALVIN in Recording Two.

S X V O C
"I'll get them at my friend's house," (M) by CALVIN in Recording Two.

One utterance began with a Subject (S) and had four positions filled following the Verb:

S X V O B C D
"I'm to take it out on the river for real," (M) by BILL in Recording Four.

One utterance began with a verb and had three positions filled following the Verb:

V C̃ O B
"Give me my hammer back," (M) by BILL in Recording Four.

Examination of the complete raw data revealed some of the more complex constructions according to this analysis.

Two utterances containing Predicatids were:

"I know how { to make }," (M) by BARRY in Recording Four.

"Tomorrow I finish { doing that boat }," (M) by BILL in Recording Four.

One utterance containing a Clausid within a Predicatid { ⊢ ⊣ } was:

"I'm trying { to make ⊢ it like a sail boat ⊣ }," (M) by BILL in Recording Four.

Two utterances containing a Question with a Complex Introducer ⊢⊣ ?⊢⊣ were:

"⊢⊣ What kind of a boat is it ?⊢⊣?" (M) by BILL in Recording Four.

"⊢⊣ What kind of a boat is an everglade boat ?⊢⊣?" (Q) by BILL in Recording Four.

Two factors which influenced the children's utterances during Woodworking Activity were the number of children participating and an interested adult.

Number of children participating seemed to influence the amount of speech during Woodworking. Four children worked comfortably at the woodworking bench in Recording Two, "Fun at the Woodworking Bench," and Recording Four, "Building Boats."* Five children participated in Recording Four but one child appeared briefly, did not enter the conversation and made no attempt at using the tools. The children in these recordings had ample space at the woodworking bench to build something with wood, examine each other's projects, and at the same time carry on an enjoyable conversation. Contrast Recordings Two and Four with that of Recording Three, "Too Many Children," where seven children were crowded around the woodworking bench. Each child was so intent on keeping his little place at the bench that he accomplished very little and no one took time to examine the achievements of his neighbors. Twice during this recording the teacher reminded the children there were too many at the woodworking bench, but each continued to pursue his project. The researcher knows from her own teaching experience and work with in-service teachers that the overcrowdedness in Recording Three is a common occurrence. The woodworking bench in a classroom is always a popular place, and this situation was no exception. The woodworking benches in these rooms were typical of the benches found in kindergarten rooms, which accommodate three or four children, not six or seven. However, the teacher is confronted with the problem of six or more children wanting to work at the bench. In order to alleviate situations like this, the children and teacher could initiate a procedure for taking turns. They could work out a system whereby a record of the participants could be kept and eventually all children could enjoy this activity.

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*All recordings referred to are found in the Appendix.

An interested adult seemed to influence the amount of speech during Recordings Two and Four. Both recordings ranked rather favorably in number and proportion of children's total speech. Throughout Recordings Two and Four the adult showed genuine interest by asking such questions as: "What are you going to do with your boat?" "What are you making?" "Do you have a name for your boat?" It was evident from the smiles and appropriate answers that the children appreciated the interest and attention of the adult. Compare the adult participation in Recording Two, "Fun at the Woodworking Bench," and Recording Four, "Building Boats," to that of Recording Three, "Too Many Children," which had only five utterances. Early in Recording Three the adult manifested interest by asking a question. In spite of the fact that two children responded willingly and appropriately she did not continue to show interest either by asking more questions or observing closely what the children were making. It seems apparent that adult interest helps to stimulate conversation. However, it is difficult for the teacher to spend any great amount of time at any one activity, but during an occasional visit at the woodworking bench she could discuss with the children the various projects under way.

The Children Selected as Fluent or Not Fluent in the Use of Language

In an effort to gain some insight as to why some children are more verbal than others, each teacher was asked to select four of the most highly verbal children and four who were the least verbal, from those in her class. Subsequently the researcher queried the teacher informally in order to gain information about the backgrounds of the sixteen children. The researcher obtained such information as: number of children in the family; position of child among siblings; adults other than the parents in the family; educational status of parents; occupation of parents; family recreational activities; who reads to the child; and time the child spent watching television.*

Seven of these children were the oldest in the family; three of them were considered to be highly verbal. Of these three children, two had fathers with the Ph.D. and the third child's father was a Ph.D. candidate.

All the children who were selected as being highly verbal had parents with a high school education except for Duane and Margaret, the educational status of whose fathers was unknown. Four of the children had parents with college degrees, and two of them had mothers with a college education. All the children who were selected as being non-verbal had parents with only elementary schooling.

Thirteen of these sixteen children regularly watched television; and the three who did not have television sets were considered to be non-verbal.

The background information revealed that seven children enjoyed family activities, and six of these were considered highly verbal.

Five of the seven verbal children had someone who read to them regularly. However, it is interesting to note that Kim and Jan, two non-verbal children, had someone who read to them regularly and both used some mature speech.

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*Biographical sketches of the children can be found in original study.

Bill, Naomi, and Victor were not selected by the teacher as being highly verbal, but they ranked among the highest. Melanie was the only child selected to be non-verbal who did not use some mature speech. It is interesting to note that, although there were thirteen children who did not use any mature speech, none of them was selected by the teachers as being non-verbal.

CHAPTER V

CONCLUSIONS AND IMPLICATIONS

The findings revealed that the amount and maturity of language used did vary from activity to activity, and among episodes within activities. The activities holding the greatest potential for language, based upon the amount and maturity of speech emanating from them during the episodes included in this study, were Discussion and Housekeeping. Using the same basis for judgment, the activities holding the least potential were Blocks, Dance, and Woodworking. The language potential of One or Two Children with Adult, Story Hour, and Table Activities fell between the two extremes.

Within the activities, also, there was great variation in the amount of children's speech occurring in the episodes of the greatest and the smallest numbers of utterances. A simple listing of the extreme amounts of speech within the two relevant episodes of each activity, as shown in Table XII gives the range of variation.

TABLE XII

LISTING OF THE NUMBER OF UTTERANCES IN EPISODES HAVING THE EXTREME AMOUNTS OF SPEECH IN EACH ACTIVITY

Activity	Largest Number of Utterances	Smallest Number of Utterances
Blocks	67	15
Dance	24	1
Discussion	55	18
Housekeeping	65	19
Music	38	4
One or Two Children with an Adult	26	7
Story Hour	32	2
Table Activities	59	11
Woodworking	56	5

The greatest difference between the low and high episode was 51 in Woodworking, while the smallest difference was 19 in One or Two Children with an Adult. It is interesting to note that all numbers of greatest amounts of speech were larger than any of those for least amounts. In other words, the poorest episodes of all activities, judging by number of utterances, all had smaller amounts than any of the best episodes of any activity. Again, it is of interest to see that Discussion and Housekeeping are in the top ranks when the episodes of greatest number of utterances are listed. It is even more interesting to note that Table Activities, Blocks, and Woodworking rank along with these two most fruitful activities. It may well be that these three activities would yield as much language as Discussion and Housekeeping if they were conducted in settings and situations to facilitate speech.

The findings revealed that more mature speech did occur in some activities than in others. The same five activities ranked in the upper range in the amounts, complex utterances and complex constructions; these were Table Activities, Housekeeping, Discussion, Blocks, and Music. In both types of mature speech 82 percent of it occurred in these five activities.

Several factors which appeared to influence the amount and maturity of speech were identified. It seems that episodes can be manipulated to produce more speech of a complex nature. Events, particular person, and various features can be used to greater advantage than they sometimes are.

Influencing Factors

What were the influencing factors? And what effects did they produce? Were the differences due to the intrinsic nature of the activities themselves or to some factors which might influence the speech during any of the activities?

Some of the factors related directly to the activity while others encompassed all or most of the activities.

Adult Participation

An interested adult who entered into the conversation asking questions, particularly when the conversation had lapsed for a period of time, stimulated children to speak about things they were doing in Blocks, Housekeeping, Table Activities, and Woodworking. In all other activities the teacher participated actively throughout the duration of the activity, in a controlling, guiding function. It seems apparent that adult participation strongly influences the amount and kind of speech used by the children.

During Blocks in Recording Eight, "Watchtower," the second most fruitful recording, the flow of conversation was not started until an adult showed interest in the activity by walking into the area and looking at the constructions. In Recording Two, "Boats," over half of the children's utterances containing over half of the major sentences and questions were spoken after the adult entered into the conversation.

During Housekeeping much of the small amount of language used by the children in Recording Three, "Birthday Party," consisted of answers in response to questions asked by an interested adult. Otherwise there were lapses of time without speech. Also, in Recording Two, "A Party," an adult reactivated the conversation after a lapse of time by asking questions related to the play.

In Table Activities, during one of the best recordings, Recording Ten, "Making Trains," the conversation lapsed twice and was resumed when the adult asked questions about the art work under way.

In two of the best recordings during Woodworking, the researcher's interest was a strong influence on the speech in the activity. Throughout Recording Two, "Fun at the Woodworking Bench," and Recording Four, "Building Boats," an adult manifested continuous interest by asking questions and making favorable comments about the children's endeavors.

Opportunity to Speak

In five activities the teacher participated in a guiding and controlling manner. Dance, Discussion, Music, and One or Two Children with an Adult depended upon the teacher for organization and implementation. Accordingly, the opportunity for children to speak during these activities was largely controlled by the teacher. One of the best recordings in these five activities was Recording Six, "Seeds," in Dance, during which the teacher specifically asked each child to tell what he grew to be.

Two of the best recordings in Discussion were "News and Valentines" and "Reporting Session," Recordings Five and Eight. In the former the time given to the period was extended by the fact that the entire group moved to the tables and continued discussion while they engaged in making valentines.

The opportunity to talk, in this instance, was provided by the extension of time rather than by the solicitation of a response from every child. In the latter recording, "Reporting Session," solicitation of responses from all children gave each one a specific opportunity to speak.

A fruitful recording during Music, in which the opportunity to speak was a strong influencing factor, was "Original Songs," Recording Eleven. During this period the teacher asked all of the children to make up songs of their own. Responses to this direction were taken from volunteers until dismissal time.

For some children the opportunity to speak is not well provided in a whole group situation. Both Nan and Kim failed to speak when their audience was the whole class but ranked high in the use of mature speech during episodes of One or Two Children with an Adult. Nan's speech is reported in Recording Three, "The Dog,"* and Kim's speech is reported in Recording Six, "The Story," and in Recording Five, "A Picture."*

In the four other activities, Blocks, Housekeeping, Table Activities, and Woodworking, the opportunity to speak was not directly controlled by the teacher; all participants were free to engage in conversation equally and no one was designated as leader. The smallness of the groups and the intimacy of the play, usually cooperative in nature, afforded a setting in which less talkative children had greater opportunity to speak.

The opportunity to speak, then, must provide sufficient time for and specific expectations of participants to respond, but also must provide a setting which is congenial to the particular activity in order for children to enter into the speech in the classroom.

Something Concrete to Talk About

Both of the best recordings during Discussion were enhanced by something concrete to talk about, as well as by the opportunity to speak. After moving to the tables during "News and Valentines," Recording Five, the ensuing conversation centered upon the valentines under construction.

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*A complete account of Recordings Three and Five is given in Appendix F of the original study.

During "Reporting Session," Recording Eight, every child had something to tell about that everyone could see; for some children it was a painting they held up while for others it was something to which they could point in one of the play areas.

Common Experience

Recording Three, "The Trip," was a Discussion which followed a visit by the entire class to a neighborhood grocery store. Upon their return the children eagerly volunteered to speak, continuing until the end of the period. The participation was wide, including most children in the group; however, most responses were in the form of elliptical sentences which constituted appropriate answers to the questions asked by the teacher. All the children could participate because they had all shared the common experience.

Theme

The theme of the play appeared to influence the amount and complexity of the language in Blocks, Dance, Housekeeping, Music, and Story Hour. An imaginative idea or a timely topic of conversation employed during a recording was accompanied by greater amounts of speech and by more mature speech than was evident when the comments touched upon a series of unrelated ideas.

The most fruitful recording during Blocks was "On a Mission," Recording Five. In this instance the children themselves injected some imaginary events into their play, causing to evolve the theme of going to a special place to accomplish a specific mission.

In Recording Six, "Seeds," in Dance, the teacher chose a particular theme, led the children in dramatic expressions of the process of growth of plants and then specifically asked each child what he had grown to be. The theme factor combined with the previously noted factor of opportunity to speak to produce one of the best recordings in terms of amount of speech used.

The best recording during Housekeeping was "Selling Children," Recording Six. Here the theme, the idea of selling the children and of working out a way to prevent such an event, took hold of the imagination of the players, causing anxiety and excitement to be dramatized.

During Music in Recording Nine, "Springtime," all of the songs and rhythms centered around spring flowers, birds, and growing plants. In talking about the theme, the children used more complex utterances and complex constructions than they used in any other recording during Music.

The recording during Story Hour that was outstanding for its speech by the children was "Round Robin Story," Recording Three. In this instance the teacher started the story, and then asked each child to add something to it. Participation by the various children was wide even though it did not include everyone. The major sentences and questions comprised 90 percent of the speech during the recording. Here again, the theme and the opportunity to speak were dual factors influencing the language employed.

Position and Spacing

The seating position of the children within the group was a factor influencing the speech during Discussion. It seemed apparent to the researcher during Recording One, "News," and the early part of Recording Five, "News and Making Valentines," that the children who were seated so that they could see and hear their classmates and the teacher were the ones who did the speaking. The children in the back of the group were crowded together in such a way that they could not easily see the speakers, and so soon became restless and began whispering and chatting among themselves.

It was obvious during Woodworking that in Recording Three, "Too Many Children," little speech took place because the area was too small for the number of children trying to use the woodworking bench.

Model of Speech

Recording Five, "Imitation," appeared to be a direct reflection of Recording Two, "Free Movement,"* both Dance activities. In Recording Two the teacher directed the rhythmic movements of the children using speech very sparingly, mostly in the form of elliptical sentences. In "Imitation," the children conducted a session that was much the same, with a child assuming the role of the teacher and modeling his speech patterns after those of the teacher. In both recordings no verbal responses were asked for and very few were given.

Furnishings and Area Arrangement

The availability of furnishings in the Housekeeping corner seemed to influence the speech of the children and to assist in the elaboration of ideas and happenings. The two best recordings of this activity both took place in the one classroom where there was an abundance of cartons, cans, dress-up clothes, toys, and furniture.

In addition, the entire Housekeeping area was partitioned off from the rest of the classroom by the use of a screen as a divider, giving an illusion of the privacy of a home. This arrangement seemed to provide an intimate setting in which the children spoke freely and naturally in Recordings Six and Seven, "Selling Children" and "Playing House."

Noise

During Block activity in Recording Six, "Lunch Stand," excessive noise precluded normal conversation. One child built something that resembled a stand, and started taking orders for food. Some blocks fell, and one child accidentally bumped into a block construction. In a few minutes noise not only curtailed conversation, but the whole building process disintegrated. The inherent noisy nature of Blocks and Woodworking is most likely the main reason that these activities produced less speech than some of the other activities.

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*A complete account of Recording Two is given in Appendix B of the original study.

Implications

In considering the implications of this study for the development of language through the activities comprising the kindergarten curriculum, it is well to note that some activities offer greater potentiality because of their inherent nature while, at the same time, all activities can offer greater possibilities than they sometimes do. It is the organization of the activities and materials and the implementation of these by the teacher and the children which determine to a large extent the potential of each activity. In thinking about the activities it seems helpful to classify them according to the two general sizes of groups: small group and whole class. The children participated in groups of one, two, three up to eight at a time during sessions of Block play, Housekeeping, One or Two Children with an Adult, Table Activities, and Woodworking. The entire class was involved with the teacher in Dance, Discussion, Music, and Story Hour.

Among small group activities, Housekeeping stands out as most productive of language. In planning kindergarten instruction to facilitate the development of language it would seem imperative that every child participate in Housekeeping activity frequently. Such is often not the case in kindergarten classrooms, and the classes in this study were no exception. If children are left completely free to choose their activities day after day without any attention given to the notion that everyone should participate in every activity, some children, particularly boys, will never enter into Housekeeping play. However, if the teacher keeps at hand a chart on which she checks opposite the name of each child the activity in which he participates, there will be an awareness of the amount of participation in each activity. Inveterate Block players will learn, through encouragement to participate in Housekeeping, that that activity also affords much enjoyment. The intent here is not to deprecate Block play as an activity appropriate for kindergarten instruction, but to recognize that its merit lies more in other potentialities than in the development of language. One of the implications of this study is that care should be taken that all children participate regularly and frequently in Housekeeping during the period given to small group activities.

A planning session is essential at the outset of the period devoted to small group activities, both for gaining a balance of participation in the various activities and for encouraging the children to think and/or talk about what they will do that day in their activities. This planning session also provides an opportunity for the teacher to introduce a new activity to the children. For example, a new art technique may be demonstrated to all the children at one time, even though only four or five children may carry it out on the day it is introduced.

A reporting session following the period of small group activities is also important. Such a session lends dignity and purpose to the activities in which the child is involved. The immediacy of the activity allows the children to draw upon a fresh memory of events. In many such instances he has something at hand about which to speak; in other instances, the dramatic play is so recent that it is easy to recall. The reporting time can be a regularly scheduled time in which the children are given opportunities to speak, and for children coming from less favored homes, it is far more appropriate than Show and Tell.

Since the participation of an interested adult appeared in this study as a strong influencing factor, frequent visits by the teacher to the various play areas in the

classroom are recommended during the period of group activities. Gray and others concur by saying, "Verbal communication may be dependent upon the presence of adults who positively encourage the child to talk, to learn to label his world, and to respond verbally to adult speech."[1] They continue by saying that the teacher taking time to listen intently to the child's verbal productions can be a very reinforcing experience for children, many of whom have at home few opportunities to obtain the attentive ear of an older person.

As the teacher walks about the classroom, she becomes more sharply aware of the adequacy of materials and space provided and of improvements she can make in the situation in order to facilitate speech. During her visits the teacher learns about the themes employed, and from this knowledge will be able to assist the children in their reporting, as well as be able to suggest other themes of interest. As she stops to observe and listen, she will become aware of the verbal activity of the children who speak in small groups but not in the whole class group. When the conversation has lapsed, she can spark its flow again by commenting or asking questions.

A variety of materials appropriate to the activities should be provided in order to enhance the conversation. The difference in the furnishings and properties in the two housekeeping areas was a factor influencing the speech produced in them. In addition to the manufactured furniture needed in a Housekeeping area, and ample supply of familiar cans and cartons, old clothes and other objects found in homes should be available.

The teacher should also make accessible to the children a variety of materials which can be used in making block constructions. Some appropriate materials are various-sized pieces of construction paper, string, magic markers, scissors, crayons, and pieces of fabric. If the children's imagination and creative ideas do not take hold, and they ignore the materials, the teacher can suggest using a piece of construction paper to make a roof for a building or to drape a piece of fabric over an opening that represents a window. Gray paper may also represent streets on which small cars or trucks can travel.

Many and varied table activities should be made available. Most of these activities should be such that either an individual or a small group of two or more children could enjoy them. Attractive books containing large pictures grouped according to category, such as flowers, boats, pets, toys, airplanes or fruit, provide children with interesting material to stimulate language. A book of real labels from food packages will intrigue the children toward reading and encourage conversation. Large attractive books with series of pictures that tell simple stories or series of picture cards that can be arranged in sequence provide challenges and evoke language. Boxes of picture-postcards, birthday, and greeting cards provide the children with interesting pictures to enjoy and describe. Often one can find picture cards which are identical except that one is big and one is little. These can be used for matching games. Pictures of fruit, vegetables, cars, and animals can be used to help the children learn to classify objects. Paired pictures and objects whose names rhyme give children the opportunity to use rhyning words and to increase their vocabulary. Games such as ABC lotto can be used to acquaint the children with the letters of the

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[1]Susan W. Gray, Rupert Klaus, Jane Miller, and Bettye Forrester, Before First Grade, Ed. Kenneth D. Wann (New York: Teachers College Press, 1966), p. 28.

alphabet. Many of the linguistic activities reported in Blount's study[1] appear to have great potentials for introducing letters, sounds and words, and would offer a challenge to some children. Small pieces of green sponge glued to pegs to represent trees, small sponge buildings, and small plastic cars should enhance the play of an ordinary peg-board and encourage conversation among the children. Hard, soft, rough and smooth objects placed in boxes provide children with sensory games giving them opportunities to describe and classify objects.

Dividers which define the various areas enhance the possibility that the participants will focus their attention upon their own activity rather than scattering their interest and leading them to wander from one area to another.

Noise should be controlled in order that it not interfere with normal speaking. In the case of Blocks and Woodworking, particularly, special means must be employed in order to curtail excessive noise. An alcove having walls and ceiling treated with sound-absorbent materials and a floor covered with thick carpeting or cork tiling should be built for both of these activities. In existing facilities an area could be carpeted or tiled and acoustical screens installed. In attempting to give children more and better opportunities for oral language it seems important to give first priority to the noise factor in classrooms and furnishings, generally. Steel and formica furniture amplify any noise. Many building materials in common use have been chosen without thought to their effect on the sounds made by the occupants of kindergarten classrooms. Carpeting or other sound-absorbing materials should cover the floor of areas in which conversation is a principal activity. Walls and ceilings should be treated acoustically in order that children can hear each other and the teacher clearly whenever one of the goals of instruction is the improvement of oral language.

The seating position of children during whole-class activity should give each child a comfortable place where he can see who is speaking and hear what is being said. Children will need to be directed in seating themselves in an arrangement where all can see and hear comfortably, leaving some space for shifting. Many educators frown upon the old-fashioned circle, but it does provide maximum viewing and hearing for all. A fan-shape arrangement with the teacher at the apex is another arrangement in which children can be seated comfortably and have good visibility.

Since songs provide models of good speech and patterns of language appropriate for children, a music time should be scheduled regularly and frequently. The music period should be one of enjoyment in which many songs are learned and sung often, with time to discuss them, particularly the new ones. Care should be taken that children understand the ideas and feelings in the songs. It is also important that children really learn the words of a song so well that they enunciate them easily and rhythmically. Songs with which a child becomes so familiar will add to his enjoyment and extend the store of words he can use. Songs containing words and ideas related to the content of a unit of study can be used to extend the vocabulary and concepts of informational areas, such as science or social studies. A sizable repertoire of familiar songs and tunes will also provide a base out of which new songs can be composed. A picture, an

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[1]Bernice Stine Blount, "Assisting Young Children to Transfer from Auditory Language Signals to Visual Language Signals in the Reading Process." Unpublished Doctor of Education Project Report, New York, Teachers College, Columbia University, 1966.

interesting object, the discussion of a common classroom experience, a story or a film are useful in giving children ideas for original compositions.

Arrangements should be made for children to have something visible at hand to talk about during a sharing period in addition to the reporting sessions following small group activities. The children may bring something from home or choose something from the classroom to tell about. Some children will need considerable help in entering into this kind of discussion. One technique to help those who need to be drawn out is to place slips of paper, each containing a child's name, in a little box or jar on the teacher's desk. Each time such a sharing period is held, a certain number of names, three or four, can be drawn from the box designating the children who will plan something to share with the class in the next such period. Such a procedure locates the responsibility for sharing, and distributes the opportunities for speaking. As each name is drawn from the box, it should be placed in a second container until all the names are drawn out, and each child has had a turn.

Common experiences should be provided for the class by means of trips, films, stories, recordings, relia, radio, television, and visitors. Such experiences need not be elaborate. Short trips in the neighborhood are more appropriate for kindergarten children than longer bus trips. The events should be followed by opportunities to discuss them. However, the opportunity to talk does not necessarily need to immediately follow the experience; perhaps the next day may be even better, allowing children to have some time to think about the happening before they give oral reports.

A variety of both vicarious and real experiences would seem to be highly important in establishing a background from which themes might emerge. Such experiences spark new ideas, and give inspiration for meaningful play. If the teacher notes interest in building houses as was the case in Recording Seven* during Blocks, she might take the children to a nearby construction site, read stories about houses or show an appropriate filmstrip. Recording Seven also suggested some interest in fire-fighting equipment which could be a cue to the teacher that the children would be interested in information on fire engines, fire houses, and firemen. The teacher could stimulate ideas to play out in the housekeeping area by having discussions in which the teacher and children talk about home activities and the roles and work of the various family members. As the teacher perceives the interest of the children and provides them with enriching experiences, she encourages language by members of her class.

Academic subjects offer many interesting themes for children if activities appropriate both to the children and illustrative of the ideas are selected. When this is done the children reap the benefits of intellectual challenge as well as verbal facility. In science, making a weathervane, using it, discovering what happens, and trying to explain why, will stimulate language of a thoughtful nature. The construction of anything requiring three or four steps in the making can be used to illustrate the economic principle of division of labor. Building a map of the neighborhood with blocks can introduce children to the use of geographic representations. The birthdays of famous people and anniversaries of important events can be used to introduce information about how ways of doing things differed in historical times. The mathematical concept of dividing the continuum of time into segments can be

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*A complete account of Recording Seven is given in Appendix A of the original study.

represented by a time line for the year, on which are indicated special days, birthdays, and events. Block constructions may be measured by a yardstick or foot ruler. Labeling can be used to provide an introduction to the graphic code used in reading and writing. All such stimulation encourages the flow of language and gives intellectual purpose to it, as well.

Kindergarten teachers should be aware of the fact that they provide the model most often heard by the children and take care to speak distinctly. They should be aware of their role in conducting the activities of the classroom to bring about meaningful play that will stimulate and evoke language. They should know the language emanating from the various activities in their classroom.

Tape recordings of classroom episodes, both small group and whole group activities would indicate the language employed by the children, and give the teacher a record of it. The children's stories can be dictated to the teacher or into a tape recorder and examined later. When needed an object or picture may be used to spark the creative imagination of the child.

Simply listening to the tape recordings or tape scripts of both the teacher's and children's speech is one means of assessing and examining the oral language of the classroom. Sector Analysis as used in this study is a more exact way of analyzing the amount and complexity of children's speech. A good understanding of the analysis is necessary to use it. However, the analysis of the six kinds of sentences is relatively easy to use and is a valuable index to children's language. Knowledge of the analysis sufficient to identify the six kinds of sentences, and an understanding of the different positions and different units that may occupy one or another position found in English sentences can be acquired in one course, thus enabling the teacher to evaluate the children's speech.

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APPENDIX

Blocks

Entire speech during episodes with kind of sentence indicated* for each utterance.

"Lunch Stand," Recording Six

Length of Episode: 40 minutes
Participants: 5 children, 0 adults
Situation: Four boys were building a lunch stand with blocks, using a variety of sizes and shapes of blocks.

JOHN: We have an eating store (M).

(The boys handle the blocks noisily as they play for several minutes. JOHN takes a block and begins to use it as a gun. He quickly turns toward VINCENT.)

VINCENT: John, you promised me that you would have no gun (M).

JOHN (looking directly toward VINCENT and LYLE): Sit down you two guys (m).

VINCENT: What do you want? (Q)

LYLE: A shake (E).

JOHN: Do you want coffee? (Q)

LYLE: Yes (E).

LEN: Three hamburgers (E).

(JOHN leaves quietly but returns in a few minutes to join the others who continue to play with the blocks. MARGARET, who has been playing nearby, comes up.)

MARGARET: Who takes orders over here? (Q)

JOHN (starts to leave but comes back to her): What do you want? (Q)

MARGARET: A Coca Cola (E). I want Coca Cola and hamburg (M).

JOHN: Do you want catsup? (Q)

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* (M) = Major Sentence
(m) = Minor Sentence
(E) = Elliptical Sentence
(em) = Minor Elliptical Sentence
(Q) = Major Question
(eq) = Elliptical Question

MARGARET: Yes (E).

(JOHN hands her a block. She takes it and walks away, then returns.)

MARGARET: Here's the change (m).

(LYLE pounds on the blocks; MAURICE comes to block corner. Both boys speak in Spanish and leave together. VICTOR carries blocks from shelves to his construction. JOHN drops some blocks and LEN accidentally bumps into VICTOR'S block building. The children continue to play noisily until end of episode.)

"On a Mission," Recording Five

Length of Episode: 48 minutes
Participants: 4 boys, 1 adult
Situation: Four boys were building with the blocks and soon were off on a mission.

(GERALD builds a seat with a wheel in front of it. The other three boys begin to build a similar construction. GERALD keeps moving on and off his seat but does not speak. Soon all four boys have something built on which they can sit.)

HARRY: Kenneth and I are firemen (M).

GERALD: I'm going to be a marine (M).

HARRY: I see a white line (M).

KENNETH: I have my dog (M).

GILBERT: Harry, stop your car (m).

HARRY: This is a jet (M).

KENNETH: This is a marine (M).

GERALD: We have cars (M).

KENNETH: This is a marine truck (M).

(GILBERT leaves the group.)

KENNETH: I'm going to throw a bomb (M). I'm the good guy (M).

HARRY: No (E).

KENNETH: Yes (E).

GERALD: I have a German gun (M).

HARRY (points his finger at GERALD): You are a German (M). You are a German (M).

(GILBERT returns and pretends to shoot at them.)

KENNETH: Are the Germans in combat? (Q)

GERALD: No (E).

KENNETH: I'm no German (M).

HARRY: Hey, Gerald, I'm the policeman (M).

GERALD: Yes (E).

HARRY: We are the police from the combat (M).

KENNETH: I'm not a German (M). I'm the police (M). The Germans are coming down there (M).

GERALD: We'll get down here (M).

(All the boys get in front of the block constructions.)

KENNETH: Gerald, over here (m), Henry, over here (m). (Jumps to his feet and orders.) Not like that (m), like this (m).

GILBERT (shouts): Say yes or no (E).

KENNETH: Yes (E).

(The boys climb back on the block construction.)

GILBERT: Don't throw mine (m).

KENNETH: I'm not a German (M).

(Conversation ceases for about three minutes.)

RESEARCHER: Who are you? (Q)

KENNETH: I'm the marines (M).

HARRY: O.K., let's go (m). Get out (m).

RESEARCHER: Where are you going? (Q)

HARRY: We're off with the Navy to arrest the Germans (M).

(GERALD and HARRY pretend to drive as they sit on their block constructions.)

HARRY: We're going under a tunnel (M).

GERALD: Oh, yes (E). Wow, that was a close one! (M) Here we are (m).

HARRY: Go faster (m). Car 59 under the tunnel (m). Let's go (m).

GERALD (falls off block construction): I crash, wow! (M)

HARRY: No (E).

GERALD (shouts): Hey, I crashed (M).

(HARRY falls off his construction; both boys quickly rebuild their block constructions and get on them again.)

GERALD (as he falls off construction): Look out! (m)

KENNETH: Look, a German (m). Look what time it is (m). (Pretends to pull out watch and look at it.)

GERALD: Let me see (m).

KENNETH: Oh, listen (m). He is summoned to my police station (M).

(All the boys pretend to drive, then jump off and go to another section of the room. CLIFFORD and DUANE come and start to build. KENNETH returns and mounts his block construction.)

KENNETH: Look (E).

RESEARCHER: What do you have there, Kenneth? (Q)

KENNETH: A boat (E).

RESEARCHER: What kind of a boat? (Q)

KENNETH: A rocket ship (E).

(KENNETH sits on his construction for a few moments; CLIFFORD and DUANE leave.)

TEACHER: Clean-up time (E).

"Watch Tower," Recording Eight

Length of Episode: 40 minutes
Participants: 5 boys, 1 adult
Situation: Five boys were building with the blocks which they designated as a watch tower.

(VICTOR picks up a block as if it is a gun, and points it at BARRY. He puts the block down and starts to build. JOHN is stacking blocks on top of each other. The other three boys are busy building. The building goes on for about five minutes without any conversation taking place among the boys. The RESEARCHER moves closer to the building area, and begins to show interest in the block constructions by looking closely at each one.)

VICTOR (looks up from his work): We are building a watch tower (M).

JOHN (shouts): Here comes a watch tower (m).

GARY: We need some more (M).

VICTOR: No more (E). (Speaks to RESEARCHER.) Look at the watch tower (m). (Quickly turns to JOHN.) What are these? (Q) The floor (E).

BARRY: That ain't so good (M).

JOHN (placing block in another space on the floor): We need the floor (M).

BARRY: We need guns (M).

VICTOR: We need the floor (M).

JOHN: Don't put these here (m).

VICTOR (points accusingly at JACK, who is holding a pitcher): He stole this (M).

JACK (hands pitcher to VICTOR): It came from the doll corner (M). (He goes to Housekeeping Corner, picks up a telephone and box and returns to block area.)

VICTOR (looks at the box in Jack's hand): It is a music box (M).

JOHN: Let me call somebody (m).

JACK: No (E).

JOHN (moves some blocks): Look at the watch tower (m).

(VICTOR also moves some blocks.)

JOHN (quickly moves some blocks away from VICTOR): I keep it my way (M).

VICTOR (moves some blocks away from JOHN): I keep it my way (M).

JOHN: I keep it my way (M). Teacher, Teacher (E).

VICTOR (moves more blocks toward himself, then leaves): I keep it my way (M).

CAM: John, do you need these blocks? (Q)

JOHN: No (E).

CAM: Why don't you build a roof for your watch tower? (Q)

JOHN (points to his tower of blocks): I have (E).

CAM: A roof you can get under (E).

(CAM brings more blocks from shelves and piles them on top of his construction.)

JOHN (picks up block as if it were a gun, walks away, returns immediately and begins to build, then turns to RESEARCHER): Teacher, look at the radar unit (m). I saw a robber (M). Call up the police (m).

LEN (passing by hears JOHN; quickly joins the group, takes block): I'm a police-man (M). (Walks away.)

JOHN (continues to build with blocks): I'm trying to make something (M).

(VICTOR finds zither in nearby Housekeeping Corner, strums it as he returns to Block Corner.)

JOHN: Police chief, police chief (E).

(JACK plays with telephone, tries to dial but says nothing. JOHN pretends to shoot. All the children walk away, but VICTOR returns immediately.)

VICTOR (picks up block): Calling all cars (E). Calling all cars (E).

(CAM and JOHN return, start taking blocks from each other.)

CAM: Mine (E).

JOHN: Mine (E).

CAM: Mine (E).

JOHN (insists): Mine (E).

(JOHN leaves and CAM starts to play with blocks.)

TEACHER: Clean-up time (E). Clean-up time (E).

(JOHN returns to help CAM put blocks back on shelves.)

CAM: Clean-up time (E). (Putting blocks away.) Clean-up time (E).

(VICTOR and MARGARET come to help.)

MARGARET (sings): Here comes the block (m). Here comes the block (m). (Puts blocks on shelf.)

"Boats," Recording Two

Length of Episode: 50 minutes
Participants: 4 boys, 1 adult
Situation: Four boys were building with blocks, using a variety of sizes and shapes of blocks.

(Four boys engage in parallel play with the blocks for about ten minutes. Suddenly GILBERT, HARRY, HENRY, and CLARE pretend to play guitars. One by one they stop playing and start to build.)

KENNETH (to CLARE): Don't make it like that (m). Make it here (m).

(CLARE starts to help KENNETH. Conversation ceases for four or five minutes.)

KENNETH (in singing manner): I want to hold your hand (M). (To CLARE) You aren't supposed to sit here (M).

GILBERT: He can sit here (M).

KENNETH (quickly): I made that place (M).

(GILBERT puts blocks in center of construction then crawls through little place.)

KENNETH (shouts): Get out (m). Get out! (m)

(GILBERT at once sits on blocks and watches other boys.)

CLARE (looks toward KENNETH): Take that out (m). That's the door (M).

(HARRY walks around inspecting what others have done. CLARE and KENNETH work diligently building a construction.)

CLARE (to TIM, arriving): Hey (E).

(HARRY starts to leave but turns around and comes back. TIM pretends to shoot with his imaginary gun and HARRY joins him in the act. KENNETH leaves.)

HARRY (to ARTHUR who is walking by): Get out of here (m). (Picks up block and puts it to his mouth, turns to TIM): Bring them all (m), attack! (m)

(GILBERT and HARRY get down behind blocks and pretend to shoot, TIM leaves.)

HARRY: Oh, oh! (E)

GILBERT: Here is a bunch of torpedoes (m).

CLARE: Calling all Gilberts (E). One, two, three (E). (No conversing for 5 minutes.)

RESEARCHER: What is this, Clare? (Q)

CLARE: A boat (E).

RESEARCHER: On what water are you sailing your boat? (Q)

CLARE: I don't know (M).

RESEARCHER: Harry, where is your boat going? (Q)

HARRY: The submarine? (eq) It is going to attack the monster (M).

RESEARCHER: Who told you there was a monster? (Q)

(The boys leave, walk to the other side of room and return at once.)

GILBERT: Look, I'm fixing it up (M).

CLARE: Ready to go down (E). Ready to go down (E).

RESEARCHER (after waiting about 3 minutes): What do you see? (Q)

CLARE: I don't see nothing (M). This is a gun (M). A torpedo (E). Watch out (m). We must go down (M).

(The boys walk away, pretending to look for something but return at once. KENNETH pretends to be a monster, CLARE and GILBERT shoot at him. After a few seconds, both boys resume their building.)

GILBERT: I can't get in (M).

(KENNETH walks around block constructions but returns at once with arms outstretched and fingers in claw-like position.)

RESEARCHER: Kenneth, are you the monster? (Q)

KENNETH: Yes (E).

RESEARCHER: Where do you live? (Q)

KENNETH: Over there in the castle (E).

TEACHER: Clean-up time (E).

Dance

"Seeds," Recording Six

Length of Episode: 17 minutes
Participants: Entire group of children and teacher
Situation: The teacher and the children were assembled in a circle.

TEACHER (drum in hand): Let's do the witches' dance (m). Gerald, turn out the light (m). Let's see a scary face (m). Ride your broomstick (m). Ride, ride back to earth (m).

(Plays appropriate accompaniment on drum; children move about in a free, uninhibited manner.)

TEACHER (with final beat of drum): Boo (E).

(Children stop dancing.)

TEACHER: Remember, the other day we were making believe we were seeds (M). You are planted in the earth (M). Way down in the hard earth (E). The earth is packed nice and hard on top of you (M). That hard earth is on your back (M). All seeds are different for different kinds of plants (M). Think what kind of a seed you will be (m). Harry, will you be the sun? (Q) Kenneth, will you be the water or rain? (Q) (Starts to play on drum) Now the seeds are pushing through the earth (M). It is a hard job (M). It is a hard job (M). You want to get the sunshine (M). Stems are growing (M). Remember, every plant grows differently (M). Do you feel the air? (Q)

(During this time TEACHER plays accompaniment on drum, children move about in free manner.)

TEACHER (stops playing): June, what kind of a plant are you? (Q)

JUNE: An apple tree (E). I am an apple tree (M).

TEACHER: Duane, what are you? (Q)

DUANE: I am an apple tree (M).

TEACHER: And what are you, Lillian? (Q)

LILLIAN: A peach tree with beautiful blossoms (E).

TEACHER: Virginia? (eq)

VIRGINIA: A rose (E).

TEACHER: Nan? (eq)

NAN: A leaf tree (E).

TEACHER: All trees have leaves (M). You must be a special tree (M). Maybe an oak or maple (E).

NAN: I am a maple tree (M).

TEACHER: Melanie, what kind of seed? (eq)

MELANIE: A rose (E).

TEACHER: Harry? (eq)

HARRY: A big red apple tree (E).

TEACHER: Kenneth, what are you? (Q)

KENNETH: A pine tree, like a Christmas tree (E).

TEACHER: NORMA? (eq)

NORMA: A rose (E).

TEACHER: Janet? (eq)

JANET: Another apple tree (E).

TEACHER: Tim? (eq)

TIM: An apple tree, a big one (E). (Tries to make himself taller.)

TEACHER: Oh, we have several apple trees (M). Gilbert, what are you? (Q)

GILBERT: A vegetable (E).

TEACHER: What kind do you like to eat? (Q) Are you green beans, lima beans, corn? (Q)

GILBERT: Corn, I like corn (M).

TEACHER: Keith? (eq)

KEITH: A leaf tree (E).

TEACHER: What kind of a tree? (Q)

KEITH: A leaf tree that has leaves on it and blossoms (E).

CLIFFORD: A banana tree, lots of bananas (E). A banana to eat (E).

TEACHER: Gerald, what are you? (Q)

GERALD: A pineapple tree (E).

TEACHER: Clare? (eq)

CLARE: A pineapple tree, too (E).

TEACHER: I think pineapples grow above the ground (M). Think of something else (m).

CLARE: I'm a lima bean (M).

GERALD: I'm corn (M).

TEACHER: You are almost ripe (M). Autumn is coming (M). The wind is coming (M). Now the winter is here (M). It is cold and frozen (M). What happens? (eq)

NANCY: Some seeds are dropped (M).

(Children pretend to be seeds dropping. TEACHER goes to piano and starts to play music which is signal to get wraps and go home.)

"Imitating," Recording Five

Length of Episode: 12 minutes
Participants: 4 boys, 1 adult
Situation: Two boys were playing with the drum.

(CALVIN picks up drum and beats it. KEITH begins to dance.)

CALVIN: Dance (em).

KEITH: Nice (E). (He continues to dance using same movements used when entire group was dancing with TEACHER accompanying on drum.)

CALVIN (as KEITH stops for a second): Nice (E).

(KEITH dances for few moments and leaves; ARTHUR comes; CALVIN gives drum to ARTHUR.)

CALVIN: I want more (M).

(CALVIN dances, uses many creative movements. ARTHUR gives drum to CALVIN and ARTHUR dances. In a few moments boys exchange positions without conversation.)

CALVIN: Ready (E).

ARTHUR: Dance (em). (Dances creative movements.)

CALVIN: Nice (E).

(In few moments boys again exchange positions. CALVIN dances for few seconds and stops.)

CALVIN: I'm done (M). (Reaches for drum and plays it while ARTHUR dances.)

(In short time boys again exchange positions.)

CALVIN (as he dances: Arthur (E). (Gives drum to ARTHUR and departs.)

(GERALD arrives, takes drum and ARTHUR dances. In few moments CALVIN returns, takes drum from GERALD, puts it on his head and walks around room.)

TEACHER: Calvin, it is not safe for you or the drum, either (M).

Discussion

"News and Weather," Recording One

Length of Episode: 20 minutes
Participants: Entire group of children and teacher
Situation: The children were clustered around the teacher with Larry, Michael, Keith, Harry, and Clare directly in front.

TEACHER: We have a lot of news today (M). Larry has something to tell us (M). Larry, what happened in your family? (Q)

LARRY: A baby sister (E).

TEACHER: He has a new baby sister in his family (M). How many have a baby sister or a brother? (Q)

HARRY: I have a brother (M).

TEACHER: Do you remember when your mother went to the hospital? (Q) Do you remember how you felt? (Q)

MICHAEL: Sad (E).

TEACHER: Sad because your mother was away? (E)

MICHAEL: I felt mad (M).

TEACHER: Sad and mad (E). How do you feel now? (Q)

MICHAEL: I feel glad (M).

TEACHER: Larry, how many brothers and sisters do you have? (Q)

LARRY: Three (E). (holds up three fingers)

KEITH: When my brother grows one year old and two years, I have made a plan (M).

TEACHER: What is the plan? (Q)

KEITH: I will chase him all around the house (M).

TEACHER: Let's look outside (m). How does it look? (Q) What kind of a day? (eq)

CHILDREN: Cloudy (E).

TEACHER: Who would like to change our weather chart? (Q) How about Harry? (eq)

(HARRY picks up symbol representing cloudy day, puts it in appropriate place on weather chart.)

(Children, seated close together and not directly in front of teacher, are whispering, poking each other, and not being attentive.)

TEACHER: How did it feel outside? (Q)

CHILDREN: Cool (E)

TEACHER: What temperature? (eq) How many degrees? (eq)

CLARE: Sixty degrees (E).

TEACHER: What will happen to the thermometer? (Q)

CARL: It will go up (M).

NAN: It will get warmer and warmer (M).

TEACHER: Warmer temperature will get higher and higher on the thermometer (M). Is something missing from here? (Q) (Points to chalk board)

MICHAEL: The calendar (E).

TEACHER: Why did I take it away? (Q)

MICHAEL: I think I know (M).

TEACHER: Michael says he thinks he knows (M).

MICHAEL: The month is gone (M).

TEACHER: Last month was May (M). This is June (M). (She picks up a June calendar and places it on chalk board.)

(TEACHER starts to play piano and sing "Robin."[1] Children join her.)

TEACHER: What would you like to do? (Q)

CLARE: I want blocks (M).

TEACHER: You can have music, playtime, story and have a play (M). We don't have time for all (M). Let's vote (m). Here are the choices (m). Playtime, music and dance, story and drama (E). If you want story and drama, stand up now (m).

(KEITH stands up.)

TEACHER: Thank you, Keith (E). Anybody who wants music and dance? (eq)

(Three children stand up.)

TEACHER: I'll count you (M). Three for music and dance (E). Thank you, sit down (m). If you want playtime, stand up (m).

(Several children stand.)

TEACHER: What do you think we will do? (Q)

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[1]Ethel Crowninsheild, The Sing and Play Book (Boston: Boston Music Company, 1938), p. 35.

CHILDREN: Playtime (E).

TEACHER: Yes, playtime and work time (E).

(The children leave group and find activity.)

"News and Making Valentines," Recording Five

Length of Episode: 20 minutes
Participants: Entire group of children and teacher
Situation: The children were clustered around the teacher.

(TEACHER initiates conversation by showing globe made by CARRIE.)

TEACHER: What is this? (Q)

CHILDREN: A globe (E). The world (E).

TEACHER: What is the blue? (Q)

CARRIE: Water (E). (She is seated in front of teacher.)

TEACHER: Where is the North Pole? (Q)

CARRIE: I didn't make it (M). I used something (M). (Points to the styrofoam ball used for the globe.)

TEACHER: But you could (E).

CARRIE: I copied it (M).

(CHILDREN are crowded close together; boys and girls in back whisper and talk to each other; some start pushing each other.)

NAOMI: I have a question about valentimes (M).

TEACHER: What is it? (Q)

NAOMI: If people bring a valentine, then do you make a party at school? (Q)

TEACHER: Yes (F). Yesterday was the Chinese New Year (M). It is called the year of the Dragon (M). They are celebrating it now (M).

JACK: We eat Chinese food (M).

TEACHER: Who has a song? (Q)

MARGARET (seated directly in front of TEACHER sings): Little girl, she comes to school (M). I know her name (M) but she doesn't (E). I know her name (M) but she doesn't (E). I know her name (M) but she doesn't (E). I go to school (M). I play (M). Do you know my friends? (Q) They play in the doll corner (M). Before I know it they are saying hello to me (M).

NAOMI: Teacher, I got a song (M). (Stands and starts to sing.) People want to come to play (M). Stop running (m). Take the bus (m). Sit down on the bus (m).

(KIN stands up and speaks but is inaudible.)

CHILDREN: I didn't hear it (M).

JACK: I have two birthdays (M). It is Carrie's birthday (M) and my friend's at home (E). So there are two birthdays (M).

TEACHER: I have some paper on the table (M) and we can make a card for Carrie (M). It is Carrie's birthday (M). I'll show you now what day it is (M).

(TEACHER and CHILDREN walk over to calendar. TEACHER points to day of the month.)

CHILDREN (shouting): February 14, 1964 (E).

TEACHER: I have an idea (M). Do you think you can mark it, Carrie? (Q)

(CARRIE crosses February 14 off the calendar.)

TEACHER: Do you know we can have a party? (Q) It is a little late to play with the toys (M). But I want you to make a card (m). There is paper on the table (M). The teacher will help (M).

CARRIE: I'll make one for my mommy and my sister (M).

(CHILDREN and TEACHER go to tables, a few children get puzzles, others start to make valentines.)

TEACHER: You can cut a valentine and paste it on your card (M). (Points to materials on tables.)

MARGARET: Teacher, I know what I'm going to do (M).

(MARGARET and other children began to make cards and valentines.)

LYLE: Hey, teacher (E). (Hands her piece of paper.)

TEACHER (draws heart on paper): Here, cut it out (m).

MAURICE (picks up paper): Do I cut here? (Q)

TEACHER: No, cut out the valentine (m). Cam, come here (m). I want you to make a valentine (M).

(CAM sits at table and starts to work.)

MARGARET: Does it look nice? (Q)

TEACHER: Everybody look (m). When you paste your valentime, I'll give you a doily (M). You can make your own valentine on the inside (M).

CAM: I once knew how to make a valentime (M). I made it in another school (M).

TEACHER: Fine, would you like to do it again? (Q)

CAM: Yes (E).

TEACHER: What school did you go to? (Q)

CAM: It was Pierson (M). I made a valentine there (M).

TEACHER: Write "I love you" on the inside (m).

LYLE (hands valentine to teacher): Teacher (E).

MARGARET (hands her valentine to teacher): Teacher (E).

TEACHER (to MARGARET): White in here, "I love you" (m).

KIM: Is Barry coming back? (Q)

CAROL (turns to TEACHER and points to her valentine): Would you make a line? (Q)

TEACHER: Do you mean an arrow? (Q)

CAROL: Yes (E).

TEACHER (starts arrow, then turns to CAROL): You can finish it (M).

BARRY: When you finish with it, you put it away (M). (Gives KIM the Scotch tape.)

KIM: O.K. (E). I want to make another one for Carrie and Jack now (M).

MARGARET: Look, you can carry it (m). (Gives her little basket-like valentime to CARRIE, quickly adds) I'll make another one (M).

CAM: Do you want this design? (Q)

LYLE. No (E).

CAM: It is only a little red piece (M).

TEACHER: Clean-up time (E).

"The Trip," Recording Three

Length of Episode: 22 minutes
Participants: Entire group of children and teacher
Situation: The children were seated in front of the teacher where all could see and hear each other.

TEACHER: Where did we go? (Q)

KENNETH: We went to the supermarket (M).

TEACHER: Where else? (eq)

DUANE: Pet shop (E).

TEACHER: What do they have at the supermarket? (Q)

VIRGINIA: Lettuce (E).

JUNE: Food (E).

LESTER: Cereal (E).

TIM: Oatmeal (E).

JANET (shouts): Ice cream (E).

LOIS: Oranges (E).

TEACHER: We are going to classify (M). We are going to group in caregories (M). What categories would apples, oranges, lemons be in? (Q)

NAN: Fruit (E).

TEACHER: Do most supermarkets sell fruit? (Q)

CHILDREN (chorusing) Yes (E).

TEACHER: Hamburger, lamb chops, pork chops--what group am I starting now? (Q)

NAN: Meat (E).

TEACHER: Yes (E). What else besides hamburger, lamb chops, pork chops? (Q)

HARRY: Milk (E).

TEACHER: Is milk meat? (Q)

HARRY: They sell milk (M).

TEACHER: But we are talking about different kinds of meat (E). Here comes another group (m). What group is it? (Q) Cheese, milk, eggs, yogurt, butter (E).

NAN: Comes from the farm (E).

MICHAEL: Vegetables (E).

TEACHER: Milk, cheese, butter (E).

KEITH: Cows (E).

TEACHER: What do you call a farm where they have cows? (Q)

KEITH: The kind of farm that has cows (E).

TEACHER: Let me tell you, they are dairy products (M). The farmer who raises them is called a dairy farmer (M). Here is another category (m). String beans, potatoes, squash, lima beans (E). Can anyone tell me? (Q)

MICHAEL: Vegetables (E).

TEACHER: Any more vegetables? (eq)

MICHAEL: Broccoli (E).

TEACHER: More (E).

NAN: Asparagus, artichokes (E).

JENNIFER: Soup (E).

TEACHER: Is soup a vegetable? (Q) Sometimes you make vegetable soup (M). This is your home work (M). Bring a picture of food from a magazine or a picture you have drawn (m). And we will put them in categories (M). What is your home work? (Q)

NAN: A picture of some kind of food (E).

TEACHER: What do we do after we pick out the food at the store? (Q)

NAN: Pay for it (E).

TEACHER: Does your mother have to pay for it? (Q)

CHILDREN (chorus): Yes (E).

TEACHER: Where does the food come from that is in the store? (Q)

NAN: The farm (E).

TEACHER: Yes, some of it comes from the farm (M). Where do the other things like glasses or toys come from? (Q) They are manufactured (M). (Quickly adds) Don't forget your home work (m).

"Reporting Session," Recording Eight

Length of Episode: 8 minutes
Participants: Entire group of children and teacher
Situation: The children had just finished activity time, and were seated on the floor in front of their projects.

KIN (as CHILDREN assemble, points to RESEARCHER'S dress): It's yellow (M).

TEACHER (starts discussion by turning to LUCILE): Lucile, what did you do? (Q)

(LUCILE smiles but does not reply.)

TEACHER: What did you do? (Q) Go get your picture (m).

(LUCILE gets picture and holds so group can see it.)

TEACHER: What colors did you use? (Q)

LUCILE: Blue, black and green (E).

TEACHER: What did you do, Jack? (Q)

JACK: The experiment (E).

TEACHER: Tell us about it (m).

JACK: We mixed colors (M).

TEACHER: What did you get when you mixed yellow and blue? (Q)

JACK: Green (E).

MARGARET: We mixed yellow, red and blue (M).

TEACHER: Naomi, do you know what they did? (Q)

NAOMI: They took blue paint (M). And put it on the paper (E). Then the other colors (E).

TEACHER: What color did you get when you mixed yellow and blue? (Q)

JACK: Green (E).

TEACHER: What color did you get when you mixed yellow and red? (Q)

CAROL: Orange (E).

TEACHER: Yellow is a color you can mix with many colors (M). Yellow and blue make green (M). Yellow and red make orange (M). Victor, what did you do? (Q)

VICTOR: I played with the blocks (M).

TEACHER: What did you make? (Q)

VICTOR: I made an airplane (M).

TEACHER: Lyle, what did you do? (Q)

LYLE: I played with blocks (M).

TEACHER: What did you do? (Q) (Points to EDWARD.)

EDWARD: I painted (M).

JOEL: I played with blocks (M).

TEACHER: Naomi, what did you play with? (Q)

NAOMI: I colored (M).

TEACHER: You were my helper, too (M).

CAROL: I colored (M).

TEACHER: Do you want to show it? (Q)

(CAROL quickly gets picture and holds high so all can view it.)

TEACHER: Tell us all about it (m).

CAROL: I made this (M). I made this (M). (Points to things in picture.)

TEACHER: Carrie, show us what you did (m).

CARRIE: I made a globe (M). (Holds globe made of clay up so all can see.)

EDWARD: Oh, give it to me (m).

CARRIE: This is the world (M).

(JACK and MARY show their paintings but make no comment. TEACHER takes no time to hear other children, stops questions.)

TEACHER: Clean-up time (E).

Housekeeping

"The Birthday Party," Recording Three

Length of Episode: 40 minutes
Participants: 6 girls, 1 adult
Situation: Two girls were playing in the housekeeping area.

ANNABELLE (pushing the doll buggy into the corner): Oh boy, oh boy (E). (She folded a blanket in the buggy.) Do nothing (em).

(MARY stands near the table, but says nothing.)

ANNABELLE (giving MARY a spoon, which MARY promptly puts on the table): Here it is (m).

RESEARCHER: ARe you getting a dinner ready? (Q)

MARY (picking up a cup): No (E).

RESEARCHER: What do you have in your cup? (Q)

MARY: My cup (E).

RESEARCHER: What do you have in your cup? (Q)

MARY: Milk (E)

RESEARCHER: You have milk in your cup (M).

(MARY leaves and gets a piece of paper. Then she goes to the table and starts cutting the paper. Soon it resembles a little pocket book. She takes another piece of paper, and with her crayons, makes letters and a design on it.)

RESEARCHER: Mary, may I see your picture? (Q) (MARY hands her the picture.) Can you tell me about it? (Q) (MARY doesn't answer.) What color did you use? (Q) (MARY shakes her head negatively.) That is pink (M). What color is it? (Q)

MARY: Pink (E)

RESEARCHER: Yes, that is pink (M) (Picks up a yellow color.) What color is this? (Q)

MARY: Yellow (E).

RESEARCHER: Yes, that is yellow (M).

MARY (picking up a purple crayon): That is purple (M).

RESEARCHER: Yes (E).

MARY (picking up a blue crayon): That's blue (M). (She takes her paper and folds it, puts it in the little pocket book that she has made, and walks back to the housekeeping corner, joining ANNABELLE who has continued to play by herself. MARY puts on some high-heeled shoes and walks around the room hanging on to the little paper purse. She looks at books for a few minutes, then takes a book and her purse and walks around the housekeeping corner. She says four words in Spanish to ANNABELLE.)

RESEARCHER: Mary, can you tell me about your book? (Q)

MARY: I don't know (M).

RESEARCHER (pointing to the cover): What is this? (Q)

MARY: Elephant (E).

RESEARCHER: Yes, that is the story of "Babar the Elephant" (M).

(MARY puts the book on the book shelf and returns to the housekeeping corner. JENNIFER, JAN, and LOIS come to the housekeeping corner. ANNABELLE is seated at the table where she has just completed placing a few pegs in a peg-board, resembling a birthday cake. The GIRLS sit down at the table and immediately start to sing.)

Happy birthday to you, happy birthday to you,
Happy birthday, Jennifer, happy birthday to you.
(Song Material)

(MARY joins the girls in singing. Jennifer pretends to blow out the candles. The GIRLS continue to sing.)

How old are you? How old are you? (Song Material)

JENNIFER: I'm six years old (M).

(The four GIRLS leave and walk around the classroom. Presently MARY returns to the housekeeping corner and plays with the peg-board that had been used for a birthday cake.)

RESEARCHER: Are you making a birthday cake, Mary? (Q)

MARY: Yes (E).

RESEARCHER: How many candles do you have on your cake? (Q)

MARY (proceeds to set plates on the table): Six (E).

(NORMA comes to the housekeeping corner and speaks in Spanish, but MARY does not respond.)

RESEARCHER: Are you going to have a birthday party? (Q)

MARY: For Norma (E).

RESEARCHER: What are you having to eat at your party? (Q)

MARY: Cake (E). (She picks up a dish.)

(MARY and NORMA talk briefly to each other in Spanish.)

RESEARCHER: Are you going to make the birthday cake? (Q)

MARY: Yes (E)

RESEARCHER: What kind of cake is it? (Q)

MARY: Blue (E).

TEACHER: Clean-up time (E).

"Selling Children," Recording Six

Length of Episode: 30 minutes
Participants: Six children, one adult
Situation: Two boys and four girls were in the housekeeping area, deciding who should portray the various members of the family.

JACK: You're not the mother (M). Carrie is not the mother (M). She is the sister (M). She is not the mother (M).

HARRY: She is the mother (M).

JACK (pointing to NAOMI and MARGARET): She is the mother (M). She is the mother (M).

BARRY (pointing to CARRIE): She is the mother (M).

JACK: No (E). Carrie is not the mother (E).

CAROL: I don't want to be a mother (M).

NAOMI (holding a purse in each hand): All you have to do is to come in like this (M). (NAOMI and CAROL start to walk away.) I have changed my mind (M). I don't want to be a mother (M).

CAROL: I'll be the mother (M).

JACK: One mother (E). Three sisters (E). One father (E).

NAOMI: Mother, can I go to a party? (Q)

CAROL: No, you have your homework (M).

NAOMI: I haven't any (M).

CAROL: All right, come back quickly (m).

NAOMI: Mommy, I'll go to school (M).

CAROL: Go to school (m).

MARGARET: Mother, can I go to a dance? (Q)

CAROL: No (E).

MARGARET (begging): Please, please (E).

CAROL: No (E).

NAOMI: I will go to school (M). I want my book in the library (M).

CAROL: Yes (E).

(NAOMI goes over to the books.)

MARGARET: I want a book too (M). (She goes to the ironing board and starts ironing.) I'm washing the dishes (M).

(CAROL walks around the house and NAOMI returns with a book in her hand.)

NAOMI: The teacher wants to talk to you (M).

CAROL: Where? (Q)

NAOMI: In the class (E).

CAROL: (Quickly puts on a hat, picks up a purse and walks over to the book case. She waits momentarily, for a few seconds, then sits down on a chair.) Do I have to? (eq) No, I don't (E). (She returns to the housekeeping corner.) Naomi, the teacher asked me if I could sell my child (M).

NAOMI: The teacher shouldn't say a word like that (M).

CAROL: Yes (E).

JACK: What did she say? (Q)

CAROL: The teacher asked me if I could sell my child (M).

JACK: Now I see (M).

CAROL: The teacher wants me to sell my child (M).

NAOMI (muttering): The teacher wants her to sell all her children (M). She said no (M).

MARGARET: What happened, Naomi? (Q)

NAOMI: The teacher wants her children (M). Mommy cried (M).

CAROL: Would you pack? (Q) And get ready to move (em). (She quickly dials the telephone.) Hello, movers, emergency (E). It came overnight (M). Goodbye (E). Thank you (E). Movers, the teacher asked me if I could sell my children (M). I'm not (E). I'll move (M).

(The CHILDREN in the housekeeping corner start putting doll clothes in a box. The CHILDREN'S real TEACHER appears on the scene.)

NAOMI: We're moving (M).

TEACHER: Where are you moving? (Q)

CAROL: The teacher wants my children (M). (She goes to the telephone and quickly picks up the receiver.) Police, please, I'll be right down (M). I'll be right down (M).

MARGARET (moving a grocery cart filled with things from the housekeeping corner): Come on (m).

CAROL: Let's go (m). Let's go on now (m). Let's go on now (m).

TEACHER: Clean-up time (E).

"A Party," Recording Two

Length of Episode: 22 minutes
Participants: 5 children, 1 adult
Situation: Four girls were in the housekeeping area.

JAN (putting the hood down on the buggy and wheeling it away): Now it isn't raining (M). (She returns in a few seconds.) Now it isn't raining (M). (She wheels the buggy away again.)

(NORMA and LOIS are playing with the dishes. GILBERT comes and sits down at the table. He picks up a cup on the table and pretends to drink. In a few seconds he picks up a plate, then sets it down, and just waits at the table.)

RESEARCHER (after waiting about three minutes): Are you going to eat? (Q)

(GILBERT smiles.)

RESEARCHER: Are you going to eat? (Q)

GILBERT (pretends to drink from a cup): Yes (E).

RESEARCHER: What do we have here? (Q)

GILBERT: Coffee (E).

RESEARCHER (pointing to a small tinker toy): What is this? (Q)

GILBERT: I don't know (M).

LOIS: A spoon (E).

RESEARCHER: What do you like? (Q)

GILBERT: Rice (E).

RESEARCHER: Rice and what else? (eq)

GILBERT: I want spaghetti (M). (He gets up and leaves.)

(JAN returns with the buggy. JAN, NORMA, and LOIS continue to play for about five minutes. VIRGINIA arrives carrying a peg-board.)

VIRGINIA: We're having a birthday party (M). (She walks to the stove and puts the peg-board in the oven. She picks up some plates and puts them on the table, walks over to the oven, takes out the cake, and places it on the table.) Have some cake (em). (She hands a plate to LOIS.)

LOIS: What about the baby? (eq)

VIRGINIA: I'm not going to give her any (M). I'm not going to give her any (M). (She moves the high chair away.)

(JAN comes in and sits down at the table. VIRGINIA picks up the cake (peg-board) and a plate and walks to the other side of the room. LOIS and NORMA continue to play, but do not converse with each other. After a few minutes they walk away, but return immediately with VIRGINIA.)

VIRGINIA: The baby is not going to have any (M).

LOIS: Come on, give me some (m).

VIRGINIA: No (E).

LOIS: Yes (E). You say no (M). I have to say yes (M).

VIRGINIA: No (E).

LOIS: Yes (E).

VIRGINIA: No (E).

LOIS: Yes (E)

VIRGINIA: No (E).

LOIS: Let me be the mother, Virginia (m).

VIRGINIA (emphatically, as she walks away): No (E).

(LOIS follows VIRGINIA and both girls walk around the room.)

In a few minutes the teacher gave the signal on the piano that it was clean-up time.

"Playing House," Recording Seven

Length of Episode: 30 minutes.
Participants: 7 children, 1 adult
Situation: Three boys and four girls were in the housekeeping area.

JOHN: What time does your baby wake up? (Q)

CARRIE: Six o'clock (E).

JOHN: That's a pretty doll (M).

CAROL: Six o'clock (E). That's very early (M).

JOHN: It's eleven o'clock (M). She's sleeping (M).

(CAROL and CARRIE were looking at the dolls in the buggy.)

CAROL: Mommy, guess what? (eg) The builders are coming (M).

(CAROL and CARRIE began playing with two doll legs which were unattached to a doll.)

CAROL: I have two sets of teeth too (M).

JOHN (fascinated with a toy clock; he turned toward CARRIE): It's eight o'clock (M).

CARRIE: Time to go to school (E). (She gets a frying pan and a spoon and turns to JOHN and CAROL.) I'm making eggs (M).

JOHN: Hey, what about that big stuff up there? (Q)

(JACK rides up in a car and rams into the table.)

TEACHER: O.K., Jack (E). I warned you (M). Give me the car (m).

(JACK gets off the car, sits down at the table, picks up a cup with water in it and pours water in another cup. CARRIE also pours. CAROL picks up a cup of water and takes a drink. All laugh.)

JACK: Here's your tea (m).

CAROL: I want coffee (M).

JACK: We want breakfast now (M). I had mine (M).

CAROL (drops a dish): Hey, wait a minute here (m).

HACK: Help me with the baby (m).

(LYLE breaks into the playhouse.)

JACK (shouts): Hey, watch what you're doing (m).

CAROL (to RECORDER): Can I see the book you have? (Q)

RECORDER: Of course, honey (E). It's a grown-up book (M). (CAROL takes a quick look at the book, and gives it back. RECORDER picks up a little tea pot.) This is a coffee pot for tea (M).

JACK: It's time to go to bed (M). (He holds the clock up.) Here is the clock (m).

CARRIE: I want to know where mother is (M).

CAROL: It's time for breakfast (M). Here's the cereal (m).

CARRIE: What's all this silly stuff? (Q)

JACK: Why don't you get the baby dressed, huh? (Q) (He holds up two dresses. They both laugh heartily.)

(CARRIE takes off the doll's pants and puts them in the sink. JACK follows her to the sink and picks up the pants.)

JACK (to CARRIE): I washed the pants (M).

(CARRIE wipes the doll with the pants and hands the doll to JACK.)

JACK: Wash it again (m).

(CARRIE spreads the legs of the doll apart.)

JACK: Wipe her again (m).

(CARRIE drops the doll and chases JACK out of the playhouse. She comes back alone and picks up the telephone. CAROL, who has been washing dishes, hands a pile of dishes to MARGARET who had just entered.)

CAROL: Put these away (m).

MARGARET: O.K. (E)

JACK: If you give me the wood (E). If you give me the wood (E).

(LYLE runs away. JACK sits down at the table and plays with the clock.)

JACK: It's time for breakfast again (M). (To CARRIE, who is at the sink scrubbing the doll.) Look at her (m).

(CARRIE laughs.)

JACK: She's a stink (M).

CAROL: He's a stink himself (M).

JACK (pointing to MARGARET): Did you say she could play? (Q)

(NAOMI appears in the housekeeping area.)

CARRIE: Yes, you can too (E)

NAOMI: I can't (M). (She turns away.) I'm drawing (M).

(CARRIE spreads the doll's legs apart. Jack laughs.)

JACK: She made phew on the table (M).

CARRIE (scrubbing the doll with a rag): Yes, she's making phew (M).

(LYLE and MARGARET chase each other around the housekeeping area and speak in Spanish.)

CAROL: I will wash my hair (M).

CARRIE (arranging flowers in a vase): I will fix these (M). (MARGARET comes over to help.)

Music

"Singing," Recording Eight

Length of Episode: 21 minutes
Participants: Entire group of children and teacher
Situation: The teacher was seated at the piano with the children nearby.

TEACHER: Let's see who remembers this song (M). Here we are at the circus (M).

CHILDREN AND TEACHER (singing):

Here we are at the circus,
Boom, boom, boom goes the band.
So many people all around,
There's hardly room to stand. (Song Material)[1]

TEACHER: Come on, let me hear everyone (M).

CHILDREN (singing):

Here we are at the circus,
Boom, boom, boom goes the band.
So many people all around,
There's hardly room to stand. (Song Material)[2]

TEACHER (sings):

We can't get close to the monkey.

CHILDREN (sing):

We can't get close to the monkeys
We are not very tall.
But the giraffe can make us laugh.
We see him best of all. (Song Material)[3]

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[1]Ethel Crowninshield, Songs and Stories About Animals (Boston: The Boston Music Company, 1947), p. 18.

[2]Ibid.

[3]Ibid.

TEACHER (commanding): Be the big giraffe (m).

(The CHILDREN pretend to be a giraffe as the TEACHER plays.)

TEACHER (sings, joined by CHILDREN):

Do you think you'll ever see a whale
Long and black with big strong tail,
Just like a boat without a sail
Do you think you'll ever see a whale? (Song Material)[1]

(The CHILDREN sing and pretend to be whales.)

TEACHER (singing and playing the piano):

Said a little seed.

CHILDREN (singing with TEACHER):

Said a little seed hiding under the snow
I feel today that I'd like to grow.
Said a leaf-bud folded up so tight
I'm sure I'l burst before 'tis night.
Said a bluebird singing in a tree
It feels like spring today to me. (Song Material)[2]

TEACHER: Why aren't you all singing? (Q)

SEVERAL CHILDREN: I am (M). I was (M).

TEACHER: Carol, come over (m). You sing beautifully (M).

CAROL (sings):

Said a little seed hiding under the snow
I feel today that I'd like to grow.
Said a leaf-bud folded up so tight
I'm sure I'l burst before 'tis night.
Said a bluebird singing in a tree
It feels like spring today to me. (Song Material)[3]

TEACHER: Margaret, be the sunshine (m)

SEVERAL CHILDREN (shouting): I want to be grass (M).

MARY: I am the seed (M).

TEACHER: Who else wants to be a seed? (Q)

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[1]Crowninshield, Songs and Stores About Animals, p. 13

[2]Ethel Crowninshield, Walk the World Together (Boston: The Boston Music Company, 1951), pp. 22-23.

[3]Ibid.

(JACK raises his hand.)

TEACHER: All right, rain (E). The March wind's blowing (M).

(Several CHILDREN pretend to be the wind and blow the seeds.)

TEACHER: All right, rain (E).

(TEACHER plays the piano, and several CHILDREN pretend to be raindrops and dance around the CHILDREN pretending to be seeds.)

TEACHER: Here is the sunshine, Margaret (m).

(MARGARET, the sun, dances around the group.)

TEACHER AND CHILDREN (sing):

Here is the sunshine
Bright from the sky
We are down low
The sun is too high

Never a street
The sun doesn't know
We can find sunshine
Wherever we go. (Song Material)[1]

TEACHER: Do it again, Margaret (m).

(MARGARET dances around the CHILDREN pretending to be seeds, while TEACHER plays softly on the piano.)

TEACHER AND CHILDREN (sing):

Yellow daffodils, yellow daffodils,
You're dancing in the sun
Oh, yellow, yellow daffodils,
You tell me spring has come.
I can hear a blue bird sing
And hear a robin call
But yellow, yellow daffodils,
I love you best of all. (Song Material)[2]

TEACHER: Let me see the cups of the tulip (m).

TEACHER AND CHILDREN (sing):

The cups of the tulip are yellow and pink
They hold dew and honey for fairies to drink
If I could get up early and dress in a wink
Could I see a fairy
Now what do you think? (Song Material)[3]

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[1]Crowninshield, The Sing and Play Book, p. 34.

[2]Ibid., p. 32.

[3]Ibid., p. 31.

TEACHER: Quickly, take a partner (m).

(TEACHER plays the piano and the CHILDREN sing and dance.)

Springtime is here
Everything is growing
Give me your hand
Soon we must be going
Out in the sun
Everyone sing
For the springtime is here. (Song Material)[1]

TEACHER: Sing "Robin" (m). We're just learning this (M). (Sings.) Robin, robin, singing in the rain. (Speaks.) See if you're smart enough to know it (M).

Robin, Robin, singing in the rain
Robin, Robin, spring has come again
Robin, Robin, spring has come again.
Robin, Robin, sing a song to me
Happy little robin in the apple tree. (Song Material)[2]

(TEACHER plays the piano softly; CHILDREN get up, go to lockers for their coats.)

"Original Songs," Recording Eleven

Length of Episode: 20 minutes
Participants: Entire group of children and teacher
Situation: The teacher was seated at the piano with the children nearby.

TEACHER: The children who made beads stand up and show us (m).

(Several CHILDREN stand up.)

VICTOR: She made a small one (M).

TEACHER: Some children did beautiful work on their projects (M). Gary, you are doing fine (M), and Lyle, too (E).

CARRIE: I'm going to make a good one (M).

JACK: Barry didn't need my help (M). He could do it (M).

TEACHER: Yes (E).

JACK: I have a necklace, also (M).

(TEACHER plays the song, "Polar Bear," and the CHILDREN sing.)

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[1]Crowninshield, The Sing and Play Book, p. 58.

[2]Ibid., p. 35.

The polar bear has a white fur coat;
He walks around quite slow.
It's hard to see just where he is,
For he looks just like the snow. (Song Material)[1]

MAURICE: Teacher, Peter Pan (E).

TEACHER: That's just what I'm going to do (M).

TEACHER AND CHILDREN (sing):

Peter Pan, Peter Pan play us a tune.
The fairies will dance by the light of the moon.
Peter Pan, Peter Pan now we must go,
But where we are hiding why no one must know. (Song Material)[2]

(TEACHER continues to play and CHILDREN get up and dance.)

TEACHER: Very nice, sit down (m). Do you know in this class we have learned some different dances? (Q) What did we do yesterday? (Q)

CHILDREN: Grecian dance (E).

TEACHER: Another one that is hard to remember (E).

JACK: Very cold (E).

CAROL: Norway (E).

TEACHER: We have learned about many different countries (M). Today if there is time we might do a Spanish dance (M). I also know a Chinese dance and a Mexican dance (M). I wish somebody would bring a globe (M). I can show where these countries are (M).

JACK: I'll bring my big map (M).

CARRIE: I'll get my globe (M).

TEACHER: This is a new song we started to learn (M).

When I turned on my "Television T-V,"
I saw you dancing with a little monkey.
You wore a snappy baseball cap and whiskers that were the Pussy Cat's.
I laughed and laughed because you were so funny. (Song Material)[3]

TEACHER: Do you like this? (Q)

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[1]Crowninshield, Songs and Stories About Animals, p. 21.

[2]Crowninshield, The Sing and Play Book, p. 57.

[3]June Norton, Sing and Be Happy (New York: The John Day Company, 1951), p. 22.

CHILDREN: Yes (E).

(TEACHER starts to play "Jack Frost" and TEACHER and CHILDREN sing.)

When the day is very cold,
Why I am sure to see,
Pictures on the window pane,
Jack Frost made for me. (Song Material)[1]

TEACHER: Stand up (m). Let me see a beautiful picture and let me hear the picture sing (M).

CHILDREN (sing):

When the day is very cold,
Why I am sure to see,
Pictures on the window pane,
Jack Frost made for me. (Song Material)[2]

(TEACHER and CHILDREN sing "Three Pirates.")

Three pirates came to London town.
Yo ho, yo ho, three pirates came to London town,
Yo ho, yo ho, three pirates came to London town
To see the king put on his crown.
Yo ho, you lubbers, yo ho, you lubbers
Yo ho, yo ho, yo ho. (Song Material)[3]

TEACHER: Three boys can be pirates (M). O.K., three children, Jack, Mary, Len (m). Let's all tell me what they did (m).

CHILDREN (singing "Three Pirates"):

Three pirates came to London town.
Yo ho, yo ho, three pirates came to London town,
Yo ho, yo ho, three pirates came to London town
To see the king put on his crown.
Yo ho, you lubbers, yo ho, you lubbers
Yo ho, yo ho, yo ho. (Song Material)[4]

TEACHER: Good, Barry, Manuel, and Esther be the pirates (m).

CHILDREN (singing "Three Pirates"):

Three pirates came to London town,
Yo ho, yo ho, three pirates came to London town,
Yo ho, yo ho, three pirates came to London town

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[1]Crowninshield, The Sing and Play Book, p. 40.

[2]Ibid.

[3]Beatrice Landeck, More Songs to Grow On (New York: Edward B. Marks Music Corporation, 1954), p. 91.

[4]Ibid.

To see the king put on his crown.
Yo ho, you lubbers, yo ho, you lubbers
Yo ho, yo ho, yo ho. (Song Materials)[1]

(TEACHER plays "My Dog Song," and the CHILDREN sing.)

People always talk with words,
But my dog is wise.
He can say, "I love you,"
But he says it with his eyes. (Song Material)[2]

NAOMI: I have a dance (M).

TEACHER: O.K., Naomi, show me your dance (m).

(NAOMI dances while TEACHER plays appropriate music on the piano.)

TEACHER: All right, Mary (em).

(MARY dances.)

TEACHER: Let's see if you can do any other kind of dance, Carrie (M).

(CARRIE dances.)

TEACHER: Kim (E).

(KIM dances.)

TEACHER: (Nice (E). Carol (E).

(CAROL dances.)

TEACHER: Face the children (m). Do that step again (m). A pretty step (E). O.K., Jack (E).

(JACK dances.)

TEACHER: Do you have any songs? (Q)

JACK (sings): Open them (m). Shut them (m). Open them (m). Shut them (m).

MARY: Some day, my mother said to me (m). Let's go (m). Let's go (m).

CARRIE: Let's go (m). And play in the park (m). And pick flowers (m). And go on nature walks (m).

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[1]Landeck, More Songs to Grow On, p. 91.

[2]Crowninshield, Songs and Stories About Animals, p. 29.

SARA (stands up and sings): One little boy was getting a bath (M). And the little girl came (M). The little girl didn't want to close the door (M).

KIM (sings): Mother run (m). And see the boys (m). Father said to mother (M). Mother said yes (M). Father don't want to see the mother and boys (M).

NAOMI (jumps up and sings): Baby come to mommy (m). Go back to my country (m). I'll be happy to play with friends (M).

CAROL (stands up and sings): Come here my little pet (m). Get into your bed (m). It is time for bed (M).

(Many CHILDREN raise their hands to indicate they have a song to sing.)

TEACHER (looking at the clock): Time to go home (E).

"Springtime," Recording Nine

Length of Episode: 29 minutes
Participants: Entire group of children and teacher
Situation: The teacher was seated at the piano with the children nearby.

TEACHER (starting to play the piano): Clap your hands (em).

(The CHILDREN clap their hands as she plays.)

TEACHER: Today we have a sunny day for a change (M). What kind of a month is April? (Q)

CHILDREN: A very rainy month (E).

TEACHER: What needs rains? (Q)

CHILDREN: Flowers (E).

CAM: It was funny (M). It was suppose to rain (M) and it snowed (M).

TEACHER: Who could name some of the pretty flowers? (Q)

CARRIE: Daffodil (E).

JACK: Violet (E).

CAM: Daisy (E).

TEACHER: What color are violets? (Q)

JACK: Blue (E).

TEACHER: Maybe someone could bring flowers (M).

JACK: I could bring an avocado plant (M).

MARGARET: Roses (E).

TEACHER: Do you remember Dr. Fisher mentioned a plant yesterday? (Q) It is forsythia (M).

CHILDREN: Forsythia (E).

TEACHER: Sometimes we go to the park and you see iris and tulips. Tulips come from a country where they wear wooden shoes (M). They are like a little cup (M).

MARGARET (picking up a sprouted onion on the science table): I saw some things in the store like that (M).

TEACHER: Ask the man at the store (m). What do we need to have plants grow? (Q)

MARGARET: Water (E).

CAROL: Earth (E).

BILL: Food (E).

TEACHER: Do we need seeds? (Q)

MARGARET: [illegible]il (E).

TEACHER: Yes (E).

(TEACHER goes to piano and plays and sings):

Here is the sunshine bright from the sky.

CHILDREN (sing): Here is the sunshine bright from the sky.

TEACHER (sings): We are down low, the sun is up high.

CHILDREN (sing): We are down low, the sun is up high.

TEACHER (sings): Never a street the sun doesn't know.

CHILDREN (sing): Never a street the sun doesn't know.

TEACHER (sings): We can find sunshine wherever we go.

CHILDREN (sing): We can find sunshine wherever we go. (Song Material)[1]

TEACHER: Let us sing it very softly (m).

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[1]Crowninshield, The Sing and Play Book, p. 34.

(The CHILDREN sing the song again.)

Here is the sunshine bright from the sky.
We are down low, the sun is up high.
Never a street the sun doesn't know.
We can find sunshine wherever we go. (Song Material)[1]

TEACHER: Very nice (E).

MARGARET: Can we do the one about the wind? (Q)

TEACHER: O.K., take your kites (m).

TEACHER AND CHILDREN (sing):

Little kite a-sailing in the bright blue sky,
Blow, wind, blow! Blow, wind, blow!
Though you are sailing in the clouds so high,
Never fly away from me. (Song Material)[2]

MARGARET: Can we sing about the wind? (Q)

TEACHER (ignoring MARGARET, turns to the piano and begins to play): Clap your hands (m). Carol, come and sing (m).

JACK: I know it (M).

TEACHER: Come and sing (m). Carrie, do you know it? (Q) Come (m).

(CARRIE, JACK, and CAROL sing, as the TEACHER accompanies them on the piano.)

Said a little seed hiding under the snow
I feel today that I'd like to grow.
Said a leaf-bud folded up so tight
I'm sure I'l burst before 'tis night.
Said a bluebird singing in a tree,
It feels like spring today to me! (Song Material)[3]

TEACHER: Everybody sing this song (m).

TEACHER AND CHILDREN (sing)

Said a little seed hiding under the snow
I feel today that I'd like to grow.
Said a leaf-bud folded up so tight
I'm sure I'll burst before 'tis night.
Said a bluebird singing in a tree,
It feels like spring today to me! (Song Material)[4]

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[1]Crowninshield, The Sing and Play Book, p. 34.

[2]Ibid.

[3]Crowninshield, Walk the World Together, pp. 22-23.

[4]Ibid.

CARRIE: Can we sing the daffodil song? (Q)

JACK: Seeing we know a daffodil song, we could make daffodils now (M).

TEACHER: We could do that next week (M).

MARGARET: Can I be the sun for the seeds? (Q)

TEACHER: Yes (E). Who wants to be the wind? (Q)

EDWARD: I want to be the wind (M).

TEACHER: Who wants to be the rain, Ward? (Q) Who else wants to be the rain? (Q) Jane (E). Who else? (eq) Jack (E). The rest can be seeds (M).

(The CHILDREN get in position for the dance.)

TEACHER: Wind (E).

(TEACHER plays music and some CHILDREN pretend to be the wind and blow around the CHILDREN pretending to be seeds.)

TEACHER: Let me see the seeds (m).

(The CHILDREN who are seeds start to get up.)

TEACHER: Let me see the rain (m).

(The CHILDREN who are rain dance around the CHILDREN who are seeds.)

TEACHER (continuing to play on the piano): Here is the sunshine (m). When the rain goes away, the sun comes (M).

(MARGARET, the sun, dances around the CHILDREN who are seeds.)

TEACHER: You can all sing (M)

CHILDREN (sing, not very audible):

There was a little seed
It was very small indeed
But it made a little plant
And it grew, grew, grew. (Song Material)[1]

TEACHER: All sing it again (M).

CHILDREN (sing):

There was a little seed
It was very small indeed

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[1]L. Pitts, M. Glenn, and L. Watters, The Kindergarten Book (New York: Ginn and Company, 1949), p. 103.

But it made a little plant
And it grew, grew, grew. (Song Material)[1]

TEACHER: When it grew, it became a beautiful flower (M). Margaret you can dance the daffodil dance (M).

(MARGARET dances and the CHILDREN and TEACHER sing.)

Yellow, yellow daffodils,
You're dancing in the sun
Oh, yellow, yellow daffodils,
You tell me Spring has come. (Song Material)[2]

TEACHER (playing the piano): Clap your hands (em).

(TEACHER quickly puts a record on the record player. She acts as a leader, and the CHILDREN follow her, enjoying themselves.)

TEACHER: Make a circle (em).

(The CHILDREN make a circle and do free movement as another record plays.)

TEACHER: Jimmy, that was a beautiful record (M). Thank you for bringing it (E).

(The TEACHER and the CHILDREN do a dance while the other side of the record plays.)

TEACHER (after the record has stopped): Time to get your things (E).

One or Two Children with Adult

"The Story," Recording Six

Length of Episode: 10 minutes
Participants: 1 girl, 1 adult
Situation: Kim was seated at the table leafing the pages of a book.[3]

(RESEARCHER sits down near KIM who turns pages of book and finally looks up.)

RESEARCHER: Can you tell me the story in your book? (Q)

KIM: This is the papa bear (M). Papa bear likes lunch (M). He fell down (M). Mother washes the baby bear now (M). He's crying (M). (Looks at RESEARCHER, smiles, and turns to book.) He likes lunches (M). And falls down on the hat (E).

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[1]Pitts, Glenn, and Watters, The Kindergarten Book, p. 103.

[2]Crowninshield, The Sing and Play Book, p. 32.

[3]Willy Shermale, The Teddy Bear's Picnic (London: Juvenile Productions, LTD.).

TEACHER: O.K., clean up (m). Get tables in order (m). Come over here by the piano (m).

(KIM leaves, puts book back on table and joins her classmates.)

Story Hour

"Round Robin Stories," Recording Three

Length of Episode: 20 minutes
Participants: Entire group and teacher
Situation: The children were seated on the floor in front of the teacher.

TEACHER: Remember we were telling Round Robin stories (E). Harry, I want your attention (m). Clifford, I want your attention (m). I want everyone's attention (m). Who remembers what a Round Robin story is? (Q)

LILLIAN: When one person tells the beginning and another tells something (E).

NAN: I like Round Robin stories (M).

TEACHER: I'm going to start (M). There was a five-year-old girl named Susan (M).

VIRGINIA: She had a farm with all kinds of animals (M).

CLIFFORD: She had some money to buy a bike (M).

MICHAEL: She had a boy friend (M).

TEACHER: Nan (E).

NAN: She had a horse (M). The horse was her favorite animal (M).

TEACHER: The next animal (E).

HARRY: She had a cow (M).

LARRY: She had an elephant (M).

TEACHER: Getting to be a very funny farm (M).

CLIFFORD: She bought her a bike (M).

TEACHER: Good (E).

LILLIAN: She had a sheep (M).

TIM (laughing): This is funny (M). She bought a toy that was like a baby tiger (M).

TEACHER: I like that (M).

VIRGINIA: She bought another cow for the farm (M).

DUANE: She bought another bike (M). She fell off it (M).

TEACHER: Jan's turn (E).

JAN: She bought a cat (M).

HARRY: She bought a buffalo (M).

JENNIFER: She bought a dog, too (M).

TEACHER (pointing at MICHAEL): Michael (E).

MICHAEL: She had so many animals she started a zoo (M).

TEACHER: Suppose that we end the story (M).

KEITH (laughing): She had an eyelid (M).

NAN: She was happy with her animals (M).

TEACHER: That was a fine Round Robin story (M). We must do this again (M).

Table Activities

"Making Trains," Recording Ten

Length of Episode: 50 minutes
Participants: 6 children, 2 adults
Situation: Four boys and a girl were seated at the table, drawing.

(The CHILDREN have previously painted small milk cartons. Now they are making wheels for their little trains. JOEL, MAURICE, LYLE, MARGARET, and JACK are busily drawing the wheels on cardboard, cutting them out and pasting them on their painted bases.)

LYLE: My paint (E).

JOEL: What's that? (Q)

(LYLE exits.)

JOEL: Let's see the wheels (m).

MARGARET: Here's a crayon (m).

JACK: Never mind (E).

JOEL: Never mind (E).

JACK: Here's a wheel (m). I cut out the wheels (M) and I'll crayon them (M).

MARGARET: I want to make them (M).

JACK: I didn't say you (M).

MARGARET (walking away): Teacher look (m).

MAURICE: I already have a crayon (M).

(LYLE enters and says something in Spanish. Margaret returns.)

MARGARET (hitting LYLE): Get out (m). Teacher, he's sitting where you were sitting (M).

STUDENT TEACHER: Never mind, I'll find another place (M).

JOEL (laughing): Ha, ha, ha (E).

JACK (walking away): I quit (M). I quit (M).

(Conversation stops for about four minutes as the CHILDREN busy themselves using crayons, paper and scissors.)

RESEARCHER: Lyle, what are you making? (Q)

(LYLE smiles.)

MARGARET: He is making a little boy (M).

LYLE: Oh no (E).

STUDENT TEACHER: Lyle, don't you want to put wheels on your train? (Q)

LYLE: Yes (E).

(CAM appears at the table.)

CAM (pointing to a cardboard circle): Is this what you use for wheels? (Q)

MARGARET: Yes (E).

MAURICE (pointing to LYLE): What is your name? (Q)

JOEL: Lyle (E).

LYLE: Lyle (E).

MAURICE: Lyle (E). You're crazy (M).

JOEL: Tomorrow we go away (M). (Laughing) Very funny (E).

MARGARET (pointing to the paste on the wheels): Teacher look (m). Wheels (E).

LYLE (putting wheels on a little box): Look (m).

JOEL: Put it down (m). Too bad (E).

LYLE (showing it to STUDENT TEACHER): Hey, a wheel (E).

STUDENT TEACHER: Put some marks on it (m).

LYLE: A wheel (E).

JOEL: Colors, colors (E). Lyle, let's see what's this? (Q) Yours? (eq) I like it (M). Lyle (E).

MAURICE: Lyle (E).

(LYLE smiles.)

MARGARET: Lyle (E).

(JOEL puts the glue away in the cupboard and immediately brings it back to the table and leaves. LYLE starts using the glue. JOEL returns and snatches the glue from LYLE. The STUDENT TEACHER gets up and gives LYLE another bottle of glue.)

JOEL (trying to take LYLE's glue): Lyle, I fooled you (M).

LYLE: No (E).

STUDENT TEACHER: Why don't you sit down and work? (Q)

(JOEL sits down at the table.)

MAURICE (as he works on his train): I want a da da (M).

JOEL (pasting a wheel on his box): This is one (M). (Moving his head back and forth.) Go like this, Maurice (m). (Pasting on another wheel.) Lyle, can you see? (Q) This way, see (m).

(Conversation ceases for about five minutes.)

RESEARCHER: What is that, Lyle? (Q)

LYLE (smiling): Too, too, too, too, too train (E). (Tries to make the train stand.) Look at that (m).

RESEARCHER (as she picks up the train): What is this? (Q)

LYLE: A train (E).

RESEARCHER: What color is your train? (Q).

LYLE: I don't know (M).

(The TEACHER appears at the table.)

LYLE (pointing to his train): Teacher, I want to put it there (M).

TEACHER (as she walks off): O.K. (E).

(LYLE picks up a piece of paper and begins rolling it.)

RESEARCHER: What are you making? (Q)

LYLE: Too, too (E).

RESEARCHER: What is it (Q)

LYLE (pasting the paper on the train): Don't know (E).

RESEARCHER: Is that a smoke stack? (Q)

LYLE: Look at it (m). (Continues to play with his train for a few seconds.)

TEACHER: Clean-up time (E).

Woodworking

"Too Many Children," Recording Three

Length of Episode: 30 minutes.
Participants: 7 children, 1 adult
Situation: Four boys were at the workbench.

(JACK is sawing at the workbench; LYLE is watching him. CAM and BILL are busily hammering nails into a board.)

BILL (trying to get a nail out of a board): Oh boy! (E)

(LYLE says something in Spanish and walks away. JACK leaves his sawing and gets on the bike.)

TEACHER: I'm stepping out for a second (M).

RECORDER: What are you making? (Q)

CAM: A plane (E).

BILL: I'm making a rocket (M).

(JACK returns, picks up a saw and, after some difficulty, finds a tiny spot to work. The TEACHER returns. RUTH and SARA start working at the bench.)

RUTH: I can't do that (M).

(SARA is having difficulty sawing because there is so little space. LYLE returns and starts pounding nails into a board.)

TEACHER (demonstrating): Like this, Sara (m). Take it easy and keep going (m).

RUTH (starts sanding): Boat (E).

TEACHER: There are too many people around this table.

(JACK drags LYLE away. EDWARD picks up a hammer and starts to pound.)

TEACHER: I said there are too many here. Safety rules.

(Throughout all this CAM has been working diligently without saying anything. Five minutes later the TEACHER gives the signal for clean-up time.)

"Building Boats," Recording Four

Length of Episode: 40 minutes.
Participants: 5 children, 1 adult
Situation: Bill was at the Workbench.

(BILL is working at the workbench where BARRY joins him.)

BARRY: Can I help you? (Q)

BILL: No, I don't need help (M). (Looking at the RESEARCHER.) This is ridiculous (M). Both sides are like that (M). (Takes a dish of nails.) These are mine (M). (Points to another dish of nails and looks at BARRY.) (These are yours (M).

BARRY (taking a piece of wood from BILL's board.) Can I have this? (Q) (Trying to put a nail in BILL's board.) Can I help you? (Q)

BILL: No I don't want you (E). Give me my hammer back (m).

BARRY: No (E).

BILL (takes hammer from BARRY): Use yours (m).

RESEARCHER (stepping in closer to watch BILL): What are you making? (Q)

BILL: I'm making a plane (M).

BARRY: I know how to make one (M).

BILL: I'm making a boat (M). What are you making? (Q)

RESEARCHER: What are you going to do with your boat? (Q)

BILL: I don't know (M). I'm trying to make it like a sail boat (M).

BARRY: A pirate boat (E).

BILL: No (E).

(LYLE appears at the workbench; he takes a board and pounds a nail into it.)

LYLE: I win, Barry (M). I'll win again (M).

RESEARCHER: Where are you going to sail your boat? (Q)

BILL: I don't know (E).

BARRY: I'm going to make an everglade boat (M).

BILL: I'm going to make an everglade boat (M).

(LYLE reaches over and tries to pull a nail out of BILL's board.)

BILL: Stay up you funny boat (m).

(JACK enters.)

JACK: Do you want me? (Q)

BILL: Go away (m). Mind your own business (m).

(JACK starts to work. BARRY proudly shows his construction to BILL.)

BILL: What kind of a boat is it? (Q)

BARRY: An everglade boat (E).

BILL (looking at the RESEARCHER): He's making an everglade boat (M). What kind of boat is an everglade boat? (Q)

BARRY: A motor boat goes fast (M).

RESEARCHER: What kind of a boat is an everglade boat? (Q)

BARRY: It is a police boat (M).

BILL: This is a sail boat (M).

RESEARCHER: Are you going to take out out on the river? (Q)

BILL: I'm going to take it out on the river for real (M).

RESEARCHER: Do you have a name for your boat? (Q)

BILL: Sail boat (E).

(VICTOR walks past bench.)

BILL: Victor, Victor (E). I make it here or down here (M).

(VICTOR points to a spot on the board and BILL starts pounding. VICTOR watches BILL for a few seconds and leaves.)

LYLE (as he stops working): Hey look, Bill (m). I'm the boss (M). (BARRY starts pounding on LYLE's board.) No, Barry (E).

(BARRY and LYLE resume their pounding.)

BILL: I'm so tired I could sit down (M).

BARRY: I'm so tired I could sit on a horse (M).

BILL: This is a house sail boat (M).

BARRY (putting nails into the nail container): I'm finished before you (E). (Exits)

RESEARCHER: Are you going to put a sail on the boat? (Q)

BILL (smiles and nods): Yes, I'm going to take it home (M), and sail it in the water (E). (He resumes working.)

RESEARCHER: That is a good sail boat (M). (BILL smiles.) Have you had a ride on a sail boat? (Q)

BILL: No (E).

RESEARCHER: Where did you see a sail boat? (Q)

BILL: At the ocean when I was coming from fishing (E).

TEACHER: Clean-up time (E).

RESEARCHER: Are you going to take this home today? (Q)

BILL: No, I'm going to take it tomorrow (M). It's a special day (M).

RESEARCHER: Why is tomorrow a special day? (Q)

BILL: Because (E).

RESEARCHER: Why is tomorrow a special day? (Q)

BILL: I'm to see my grandma (M).

RESEARCHER: Where does your grandma live? (Q)

BILL: Right from my house down to the corner (E). (He resumes his pounding for a few minutes, stops, puts his boat on the shelf, and starts putting things away.) Tomorrow I finish doing that boat (M).

(The TEACHER gives the signal on the piano for clean-up time.)

"Fun at the Woodworking Bench," Recording Two

Length of Episode: 40 minutes
Participants: 4 boys, 1 adult
Situation: Duane, Clifford, Calvin, and Arthur were at the woodworking bench.

CLIFFORD (holding up a board with several nails in it): Oh look (m).

DUANE (trying to pull out a nail): Can you put it back in? (Q) I'll get it (M).

CLIFFORD: No (E). I'll do it (M).

DUANE (as he tries to pull out the nail): Me first (E). (As he pulls the nail out.) Clifford, help me (m).

(DUANE and CLIFFORD laugh.)

DUANE (holding up the nail): See, see (m). (As CLIFFORD turns the board over.) Oh no! (E)

(CLIFFORD and DUANE start trying to take nails out of the board.)

CLIFFORD (points to CALVIN's work): And here is his eyes (m). (He points to a round wood disk that has been placed on a piece of wood.) See, see (m).

DUANE (trying to pull another nail from the board): I'll get it (M).

(CLIFFORD starts to help DUANE get the nail out.)

ARTHUR: I got Mr. Bubbles (M).

CALVIN: Mr. Bubbles (E).

RESEARCHER (moving closer to workbench): What do you have, Calvin? (Q)

CALVIN (holding his wood up): A car can pass (E).

RESEARCHER (pointing to the open space): A car can go through here (M).

(DUANE and CLIFFORD pull a small piece of wood off a large one. Both laugh heartily.)

DUANE: Now we have it (M).

(DUANE and CLIFFORD each take a piece and start hammering the nails down.)

DUANE: Look, Clifford, look (m). Look (m).

(DUANE is trying to get it off and is looking at CLIFFORD who is still pounding nails. ARTHUR leaves.)

CALVIN (to the RESEARCHER, holding up two small boards): Look (m).

RESEARCHER: What is that? (Q)

CALVIN: It is broke (M).

RESEARCHER: Can you fix it? (Q) What is it? (Q)

CALVIN: A hammer (E).

RESEARCHER: How are you going to use it? (Q)

CALVIN (returning to bench): I'll pound (M). (In a few minutes he makes the two pieces of wood secure; they resemble a hammer. He shows it to the RESEARCHER.) I'm going to put it in my locker (M). (He goes out and returns in a few seconds.)

RESEARCHER: What are you going to do with your hammer? (Q)

CALVIN: Take it home (E).

RESEARCHER: What are you going to make at home? (Q)

CALVIN: A scooter (E).

RESEARCHER: Wonderful (E). You're going to make a scooter (M). Do you have wood at home? (Q)

CALVIN: No (E).

RESEARCHER: Where are you going to get the wood? (Q)

CALVIN: Wheels and a board (E).

RESEARCHER: Yes, you will need wheels and a board (M). Where are you getting them? (Q)

CALVIN: I'll get them at my friend's (M).

RESEARCHER: You're getting the wheels and board at your friend's house (M).

CALVIN (walking away): Yes, at my friend's house (E).

DUANE: Look, Clifford (m). Look at this, Clifford (m). (CLIFFORD looks, but says nothing. DUANE starts to saw.) Look, Clifford (m). Are you still my friend? (Q)

CLIFFORD: Yes (E).

DUANE: Look, Clifford (m). Look what I can do (m).

TEACHER: Five more minutes to clean-up time (E).

DUANE: Oh no (E).

CLIFFORD: Oh no (E).

DUANE: This is going to be a flag (M). It can wiggle (M).

(KENNETH appears at the woodworking bench.)

KENNETH: What are you making? (Q)

DUANE: A flag (E).

KENNETH: What? (eq)

DUANE (proudly holding flag in front of him): Look at my flag (m). Look (m).

TEACHER: Clean-up time (E).